Bead & BUTTON

HOT TREND:
More Peyote-with-a-twist p. 32

p. 65

GET A JUMP ON HOLIDAY BEADING

10 GREAT PROJECTS FOR AUTUMN

- Create beaded beads as cozy as cashmere p. 55 >>
- Braid a botanical necklace p. 24
- Crochet a slinky snakeskin bracelet p. 60

and more!

Stitch these dimensional colorful earrings p. 35

YOUR GUIDE TO CHAIN
12 helpful options p. 69

WOW! 60 inspiring BeadDreams and Metal Jewelry winners
p. 17

plus

What makes Aja Vaz embrace imperfections? Find out inside! p. 38

LAVA BEADS: Molten rock bursting with creative possibility p. 74

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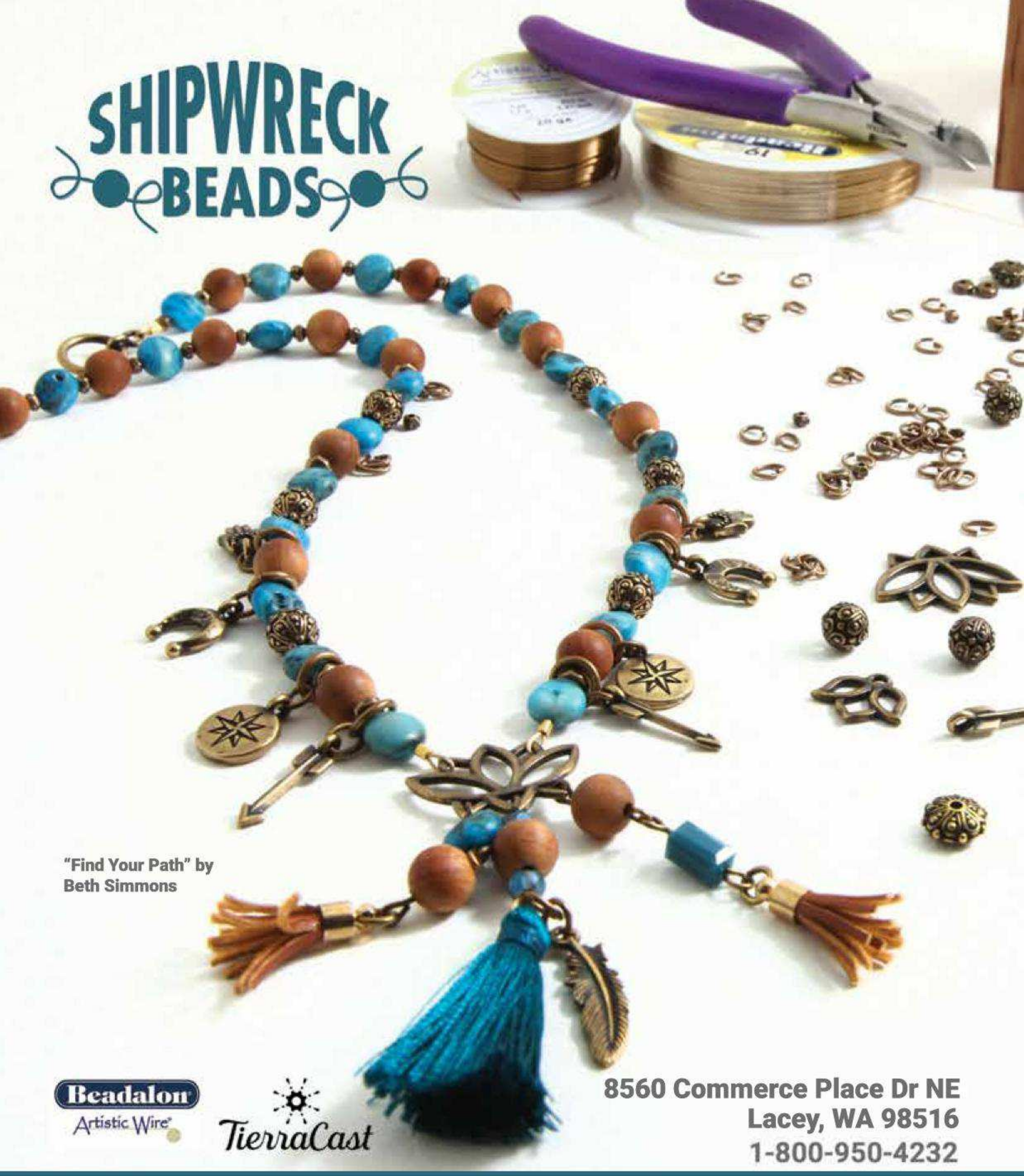

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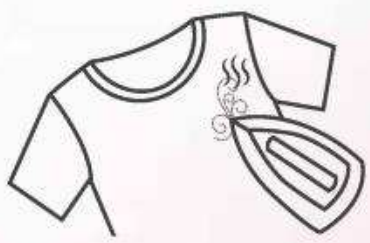

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projects

24 Braided botanical necklace
by Julia Gerlach

32 Technique Workshop: Double-column seam Peytwist
by Gerlinde Lenz and Connie Whittaker

35 Mediterranean triangle earrings
by June Malone

40 Marrakesh bracelet
by Zsuzsanna Erdei

51 Paisley leaf necklace
by Margherita Fusco

55 ON THE COVER
Autumnal beaded beads
by Jessica Lawhorn

58 Merry-go-round earrings
by Patricia Parker

60 Snakeskin bracelet
by Barbara Zaner Miezejewski

63 Wavy weave leather bracelet
by Elaine Teevens

65 Cathedral windows ornament
by Cathy Andrews

24

32

35

40

55

58

60

63

65

IN EVERY ISSUE

8 Editorial

11 Bead Soup
Jewelry trends, books, events, and products from the world of beading

13 Panic Button: Online ordering dilemma

17 Your Work: BeadDreams and Metal Artistry 2018 winners

26 Kumi Q&A: Fixing errors

28 Gemstone Savvy: Larimar

69 Handy Dandy Guide: Chain

74 Anything Goes: Lava beads

ARTIST PROFILE

38
Aja Vaz
Wandering spirit
by Cindy Crain Newman

BB extra

Subscribers, download your October issue of *B&B Extra* on October 1 at facetjewelry.com/extra

Hugs and kisses earrings by Patricia Parker

Pyramid bracelet by Adriana Banyárová

Marrakesh beaded bead by Zsuzsanna Erdei

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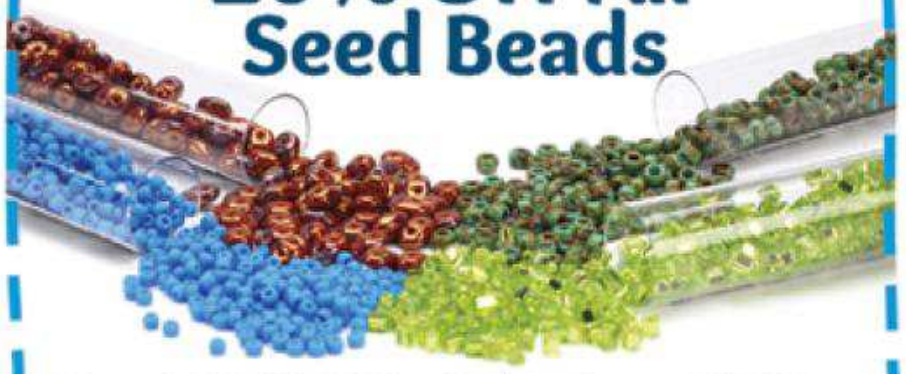

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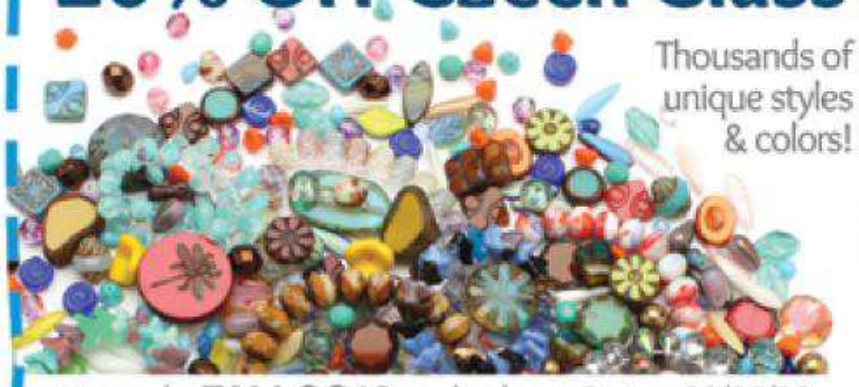

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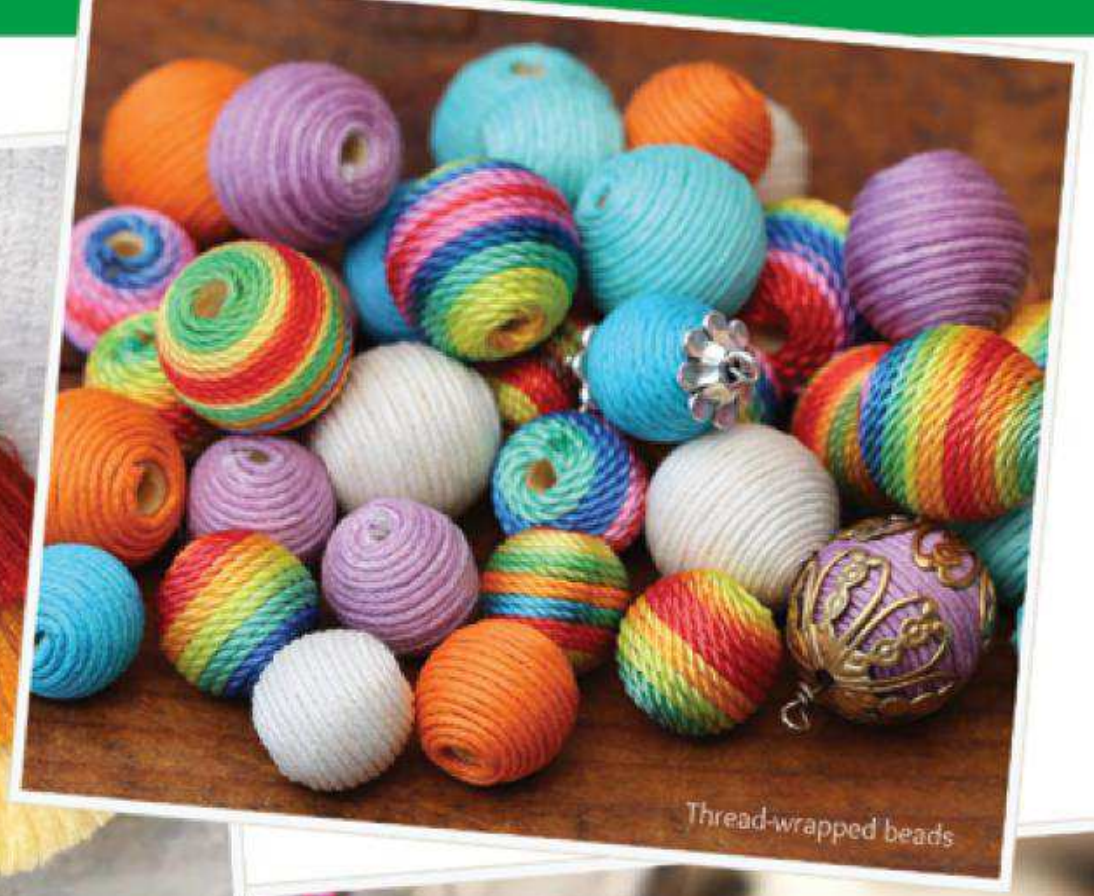

Thread-wrapped beads

Essential oil diffuser lockets

Premium gemstones

Zola Elements chain

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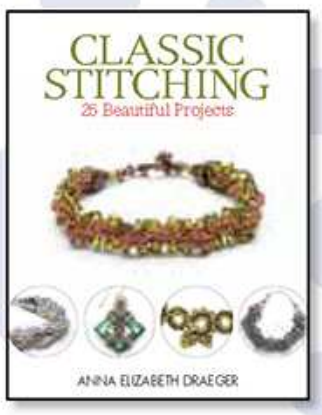
FIND THE BEAD STRAND

Join the fun!

Find the hidden picture of a bead strand (exactly like the one above) and contact us at editor@beadandbutton.com by November 5 with the page number the strand is on (put "Find the Bead Strand" in the subject line). We'll pick a name at random the following week to win a copy of Anna Elizabeth Draeger's book, "Classic Stitching." Good luck! Congratulations to Barb Dummer of Minnetonka, MN, who found the strand on p. 59 of the June issue!



It's hard to believe there was a time when I'd hear the word "herringbone" and think of a snappy wool blazer instead of a sparkly beaded bracelet. But yes, it's true: I was once clueless about beads, beadwork, and bead stitching.

Thanks in large part to *Bead&Button* magazine, and motivated by a lifelong love of jewelry artistry, that's all in the past. I'm now blissfully in the know yet consistently challenged by what I don't know. I'm endlessly inspired by every issue and every update to FacetJewelry.com. With each story, project, pattern and product, the *Bead&Button* team strives to embrace the tried-and-true we all love while exploring the untried-and-new. That's what keeps life interesting, right?

We're changing things up in this space, too. Longtime readers will know I'm not the usual face you see here, and that will continue. In coming issues, you'll be hearing from a variety of people on the *Bead&Button* team. We know our beading community loves to meet the folks behind the scenes, and they'd love to meet you, too. They're all terrific people with lots to offer.

In the meantime, there's a great deal to share in this issue, too!

With autumn approaching, we thought you'd like the sweater-y look of Jessica Lawhorn's darling beaded beads (p. 55). And if you're thinking ahead to the holidays, we've got you covered: Check out Cathy Andrews' Cathedral Windows Ornament design (p. 65).

After our story in the August issue about a new technique called "Peyote-with-a-twist," we heard people say they love achieving the look of bead crochet with this easy-to-learn technique. In this issue, Associate Editor Connie Whittaker explains the double-column seam technique (p. 32).

And we're delighted to share the stunning creations from our annual, international jewelry artist competitions (p. 17). New this year: two categories especially for young, up-and-coming artists.

Please read on, bead on, and enjoy!

Diane M. Dacha

Editorial Director
editor@beadandbutton.com

facet
JEWELRY MAKING START TO FINISH

Be sure to visit FacetJewelry.com for: projects, videos, blogs, galleries, design challenges, and special content just for *Bead&Button* subscribers!

Celebrate the season with **Ghostly Pumpkin Earrings** ←

Learn about the winners of the BeadDreams People's Choice Award and Young Beader Award. Find interviews online!

Spirit House →
by Cliff Swain-Solomon

Suit Yourself ↓
by Paige Meseck

VIDEOS TO ENHANCE YOUR LEARNING

Renee Kovnesky demonstrates her technique for these Moonshine Earrings, found in her book *Exquisite Stitching with Multi-Hole Beads*.

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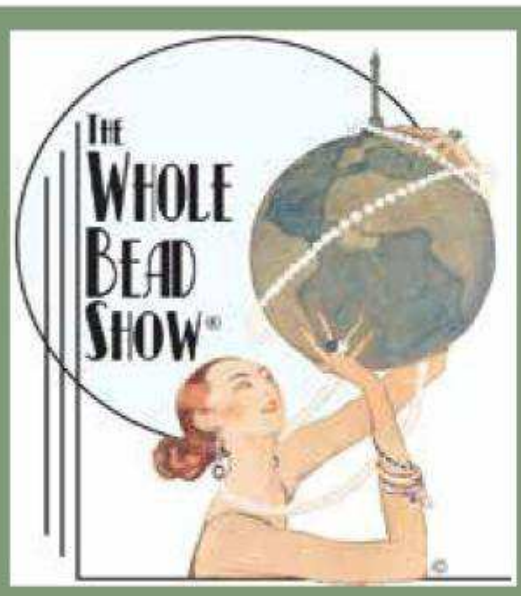

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October 12-13, 2018

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A MAN OF MANY BEADS

The saying goes: "The one who dies with the most beads wins!"

If that's true, than Olayami Dabls is in the running to be a winner.

On the corner of Grand River and West Grand Blvd. in Detroit, Olayami Dabls brought a vision, and built a bead museum that offers space for his community to "understand the immense power of their African heritage." Dabls established the MBAD African Bead Museum in 1994, which currently displays 18 outdoor installations, the African bead gallery, the N'kisi Iron House, and an African Language Wall.

Located in Detroit's West Side, the inspirational setting draws 35,000 international visitors a year, and was recently designated as a "jewel" of Michigan. Grants and outreach programs are in place to ensure Dabls' MBAD African Bead Museum reaches its 25th anniversary. For more information on the museum, the man, and the vision, please visit mbad.org. Group tours are available.

Society Spotlight

THE CULVER CITY BEAD BAZAAR
October 14, 2018
Culver City, CA
culvercitybeadbazaar.com
Along with products for jewelry designers, collectors, mixed-media artists, and fiber artists, the show offers inspiring finished artwork from designers and lapidary technicians, plus make 'n' take classes. Go to the website, and print a coupon!

2018 INTERNATIONAL IROQUOIS BEADWORK CONFERENCE
September 14–16, 2018
Hogansburg, New York, and Akwesasne Mohawk Territory
(on the borders of Quebec, Ontario, and New York)
otsiningo.com
Join researchers, collectors, and beadworkers from all of the Six Nations! Topics of discussion include beading history and current work. Plus, you'll enjoy beading classes, a beadwork competition, silent auction, beading supply sales, and boat tours to St. Lawrence River islands.

THE BEAD AFFAIRE
October 20, 2018
Watertown, MA
beadesignerintl.org
Celebrate the BDI New England Bead Society's 40th Bead Affaire with more than 40 local and national artists and vendors exhibiting and selling beads, beading supplies, finished jewelry, and all things bead related. Plus, enjoy demonstrations and raffles throughout the day!

BEAD SHOP HOP

September 7–9 & 14–16, 2018

Grab your friends, plan your trip, have lots of fun! Lots of prizes, special promotions, trunk shows, make 'n' takes, and much, much more.

If you'll be in southern California during the month of September, be sure to participate in the Southern California Bead Shop Hop, the largest event of its kind in the U.S. Spanning two weekends (Sept. 7–9 and 14–16), you'll have ample time to visit all 12 participating stores to get in on special promotions, make 'n' takes, trunk shows, prizes, and more. For more information, visit sclbsa.org and download an event map.

If you have beading news, tips, or events, send emails to editor@beadandbutton.com, and put "Bead Soup" in the subject line.

HOT FINDS

TierraCast's new **Caravan collection** components reflect the romantic architecture of the Middle East.

Charming **Worlds Away** findings from TierraCast are perfect for the avid traveler. They are available in multiple finishes and sizes.

Jill MacKay's designs come to life in TierraCast's **Botanical Birds collection**. Available in four finishes: antique pewter, brass oxide, and antique silver and gold.

Super lightweight **Lighten Up** earring components and links are embellished with Swarovski crystals. Find them at Alacarteclasps.com.

Check out these new two-hole beads from Puca! The **Paros par Puca** beads is a 7 x 4 mm hexagon-shaped bead with the holes going diagonally through the bead. The **Kos par Puca** bead is a 6 x 3 mm half-moon shaped bead with a curved edge and a straight edge, and with the holes going from edge to edge.

what's new?

NEW PRODUCTS TO LOOK FOR AT YOUR LOCAL OR ONLINE BEAD STORE

Avoid toxic fumes with **SUPERTite MULTI-GRAB 360** glue, a multi-use glue perfect for all your jewelry making needs. Find online at us.supertite.com.

NEW TOOLS

ImpressArt presents new stamps: **mandala elements** in multiple sizes, ribbon effects, and birds. Available at your local bead store or online at impressart.com.

New from Beadsmith is the **Tutti Fruitti** finish, which is available on some of your favorite beads. Also from Beadsmith is the new **Bird Feather dagger** bead. It measures 5 x 17 mm and is a single-hole curved dagger with indented feather markings.

The Traveller kumihimo stand is small, light, and can be completely disassembled for easy transport. Find this stand at maggietdesigns@etsy.com.

by Diane Fitzgerald

Online Ordering Dilemma

Q I live several hours away from the nearest bead store so must order my beads online. My problem is that between the color names used for beads and the distortion of color images on my monitor, it is difficult to be certain I am ordering the color I need. Often I end up with colors I can't use or don't like and have wasted my money. Any advice?

A You have my sympathy. I once needed a few yellow drops to finish a project. Should I choose lemon yellow? Canary yellow? Dandelion yellow? Light beige? Like beauty, color is in the eye of the beholder. I'm now the owner of several shades of yellow drops! Although there is no easy solution to your dilemma, over time, experience will help.

NAMING KNOWLEDGE

Learn the names and terms used in bead colors and finishes. For example, you are probably already familiar with the varying levels of transparency in glass: opaque, opalescent, and transparent. Learning the glass bead coatings and surface finishes is useful as well because they change the look and color of the bead: some examples are luster, gold luster, satin, matte, polychrome, vitrail, AB (aurora borealis), Picasso, azuro, sliperit, Vega, chalk, Capri, and backlit, to name a few. Stone, ceramic, porcelain, and wood beads each have their own descriptive words as well.

STITCH A SAMPLER

Be meticulous about saving a sample of every bead you order with the name of the vendor and the color name or number assigned to it by that vendor. Although vendors use different color names for the same bead color, it will help a little. Order the smallest quantity possible of a few different colors that you think may work, then order more of the one you choose. While returns are inconvenient to both you and the vendor, you'll develop a better sense of color names and finishes. Several years ago, I made a string of 11º seed bead samples each ten beads wide and one inch long with a loop on top. This gave me a better idea of the size of the beads, as not all 11º seed beads are identical in size or shape.

"I made a string of 11º seed bead samples each ten beads wide and one inch long with a loop on top."

FRIENDLY INVESTMENT

If you bead with a friend or group, share your samples. You may even wish to jointly purchase sample cards that can be available at meetings. Or make your own sample cards of seed beads and cylinder beads to see how they look when woven.

PALETTE PLANNING

Decide on two or three color palettes of 5–6 colors each that you really like. Keep all the beads in that palette, no matter their size or shape, together. Then when you start a project, you will have a palette of colors that you like and know look good together. This works for a friend whose favorite colors are aqua, gray, and lime green with an occasional splash of orange. Look for color palettes you like in fabrics, clothing, and accessories that you already own, and buy beads to match.

There is no substitute for seeing bead colors firsthand. But even then, when we actually start putting the beads together, we may not be satisfied. With experience, you will improve your ability to select colors.

Diane Fitzgerald (dianefitzgerald.com) has authored more than 100 magazine articles on beads and beading. If you have a question you'd like Diane to answer, email editor@beadandbutton.com, and put "Panic button" in the subject line. You may see your question in print!

bead soup

B&B Bead&Button magazine

Celebrate in style with Edwin Batres's elegant earring design

Bead Button 25 YEARS

Join us as we celebrate 25 years of beading fun! We'll look back at past issues, offer new projects by top designers, and even deliver festive, holiday options.

WATCH FOR IT!

Coming in the next issue

Even with your busy schedule, there's still time to stitch up this festive pendant by Rita Ritskes.

AND MORE!

Learn to make this exquisite bracelet by June Malone.

DESIGN CHALLENGE WINNERS

View them all on >> FacetJewelry.com

Kristina Hatheway

ULTRA VIOLET FEVER Reader's Choice Winner • "Viola" • Bead embroidery with a charoite cabochon, amethyst beads, purple crystal cup chain, purple faceted crystal beads, and seed beads.

Giulia Del Prete

ULTRA VIOLET FEVER Challenge Winner • "Ginevra Earrings" • Peyote stitch and bezeled rivoli with Swarovski crystals and Toho seed beads.

Kristina Jakubec

GLORIOUS GOLD Reader's Choice Winner • "Slither and Shimmer" • Kumihimo using gold C-LON, Miyuki Long Magatama gold beads, and a snake head clasp.

Marina Passarella

GLORIOUS GOLD Challenge Winner • "Gold Dragonfly Earrings" • Soutache earrings with Swarovski elements, crystals, rhinestone chain, seed beads, and metal dragonflies.

UP FOR A CHALLENGE? >>

We invite you to participate in our design challenge! Share an original design that fits the monthly theme. If your piece is chosen, it may be featured here in the magazine as well as on our website, FacetJewelry.com.

September 2018 theme: CIRCLE TAKES THE SQUARE

Everywhere we look these days, there seems to be clean lines and symmetry in jewelry. We're looking for circles, squares, and rectangles, made from wire, metal, beads, clays, or other material of your choosing, to take center stage this month. Get out your rulers and protractors, and join in this geometric trend!

October 2018 theme: DIAMONDS AND TEARDROPS

Geometric shapes make for some stunning jewelry — but for October, let's get a little softer. Take your inspiration from raindrops falling on your head or from stones that are a girl's best friend, or from the shapes that they represent. A diamond may glitter, but it is also the common geometric shape suitable for use in thousands of designs! Whether you use a precious gem or a delicate jewel in the size of a teardrop, diamonds and teardrops are your call to jewelry-making action for this month's Facet Design Challenge!

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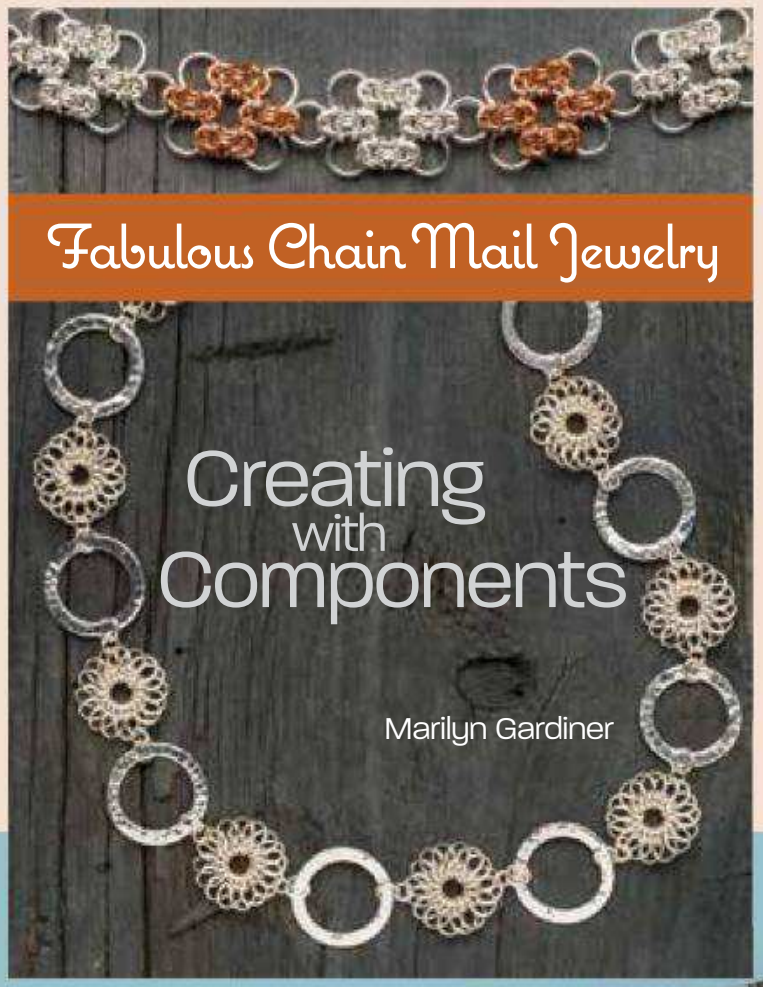

In her newest book, noted designer and teacher Marilyn Gardiner offers a fresh, component-based approach to chain mail jewelry. Marilyn teaches you how to create short segments of chain — components — and then combine these units with bead links and metal connectors. These 25+ projects use sterling silver, copper, and some colored rings, all in Marilyn's signature "office jewelry" style — jewelry you'll feel comfortable wearing in any setting!

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Beadreams

BEADDREAMS 2018

Congratulations to all of our 2018 finalists and winners! With amazing entries from around the world, this year's exhibit at the Bead&Button Show was fabulous. Special thanks to our sponsors, Swarovski and Fire Mountain Gems and Beads.

Watch FacetJewelry.com for interviews with the Grand Award and Honorable Mention awardees in each of our four categories!

PEOPLE'S CHOICE
Spirit House
Cliff Swain-Salomon/Sunnyvale, CA
cssfineart.com

FINISHED JEWELRY
Golden Dragon
Kseniia Korobko/Tver, Russia

YOUNG BEADER
Suit Yourself
Paige Meseck/Milwaukee, WI

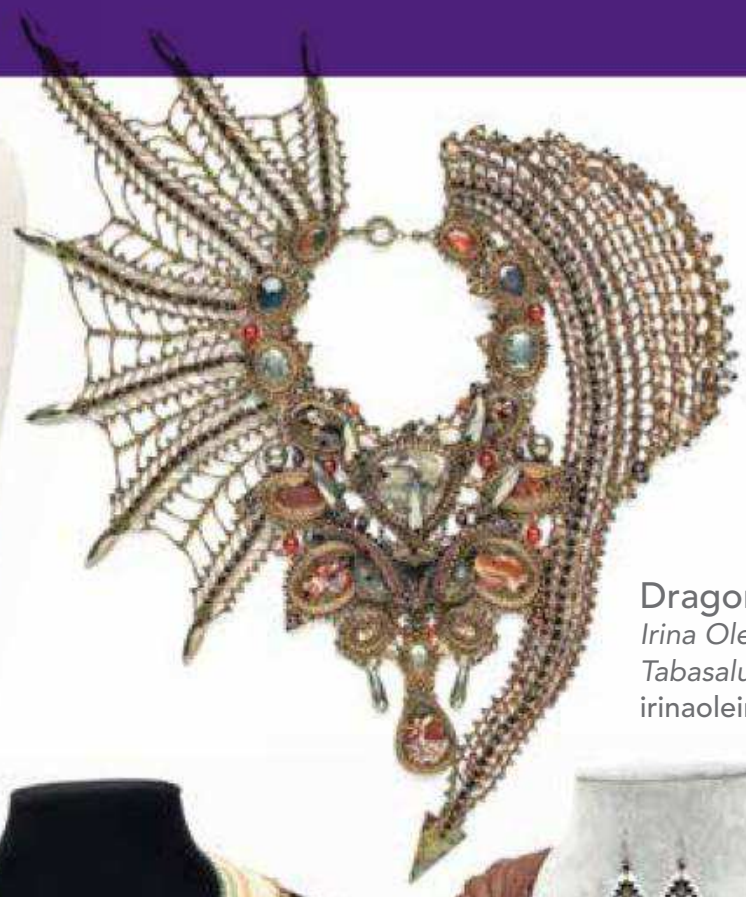
THE GRAND AWARDS GO TO...

OBJECTS & ACCESSORIES
Tea Party
Heidi Kummli/Ward, CO
heidikummlidesigns.com

FINISHED JEWELRY

HONORABLE MENTION
Aisha (Swahili for "She Is Life")
Andrea Grzabka/Port Angeles, WA

Voncille
Sabrina Maurer/
Brinkley, AR
kamamadesigns.com



Dragon
Irina Oleinik/
Tabasalu, Estonia
irinaoleinik.com

Into The Light
Alex Roeder/Kennewick, WA
alexroeder.weebly.com

Spirit Of My Forefathers
Frieda Drymon/Kansas City, MO

Graphene
Magali Palacio/
Braine L'Alleud, Belgium
etsy.com/shop/grainesdesable

Raflesia
Sonia Lidozzi/
Ciampino, Italy
sonialidozzi.it

The Fight Of The Elements
Anna Barsukova/Moscow, Russia
livemaster.ru/savena

Pride And Prejudice
Tetiana Mykhalchenko/Moscow, Russia
instagram.com/tatmi_jewelry

Mermaid Bead Tole
And The Story Lives On
Erin Simonetti/Sykesville, MD
beadsbeadingbeaded.com

Mistress Of
Copper Mountain
Natalia Smolkowa/Moscow, Russia
etsy.com/shop/stilishjewelrybynata

The Dream Of A Blue Rose
Alena Abramova/Moscow, Russia
alenaflower.ru

Good Times, Good Friends
Alex Roeder/Kennewick, WA
alexroeder.weebly.com

Summertime
Patricia Parker/Quakertown, PA
roseblubeads.blogspot.com

Caprice
Ruxandra Anamaria Puscas/
Sibiu, Romania

Dance Of Butterflies
Guzialia Reed/Fairbanks, AK
greedjewelry.com

Irises
Mariya Nazarkina/Kolomna, Russia
instagram.com/nazarkinamasha

Sweetheart Of
The Rodeo
Sue Horine/Rimrock, AZ
beadartbysue.com

Back In Black Set
Monica Vinci/San Giuliano Terme, Italy
loscrignodeigioielli.blogspot.com

Moonlight March To The Sea
Kathy Bingaman/Three Rivers, MI

HONORABLE MENTION

Guardian Of Zo
Ellen Solomons/Sarasota, FL
designsbyerachel.com

Age Of Elegance
Larissa Borodich/
Moscow, Russia

Royal Blue
Olga Viktorovna Shumilova/
Fryazino, Russia
instagram.com/shumilova_biser

Japanese Armor
Hiroko Yokoi and Masako Takahasi/Nissin, Japan

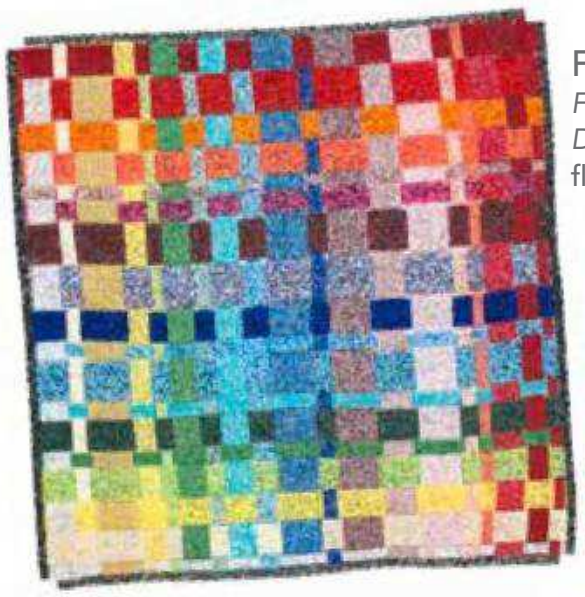
Miriam's Treasure
Anita Kozinko/Jeannette, PA

Koihana
Kaori Nakakohji/Nara, Japan
facebook.com/kaorina.art

A Visit To The Beehive
Katie Dean/Little Chalfont, United Kingdom
beadflowers.co.uk

A Spartan's Will
Carmen Falb/Royal Oak, MI
bemyne.com

Evening Star
Elena Malkova/Reutlingen, Germany



Flower Fields
Floor Kaspers/
Den Haag, Netherlands
floorkaspers.nl

Matryoshka
Tetiana Panina/
Lake Tapps, WA
pannochka.us

Triffid
Rose Rushbrooke/
Milwaukie, OR
roserushbrooke.com

French Beaded
Flower Arrangement
Natalia Wiedenbeck/
Layton, UT

INTERNATIONAL
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ARTISTRY AWARDS

We are so pleased to share the winners and finalists of these inaugural awards. Special thanks to our sponsors, Fire Mountain Gems and Beads, Contenti, Micro-Tools, and Santa Fe Jewelry.

These awards, launched in 2018, are designed to draw attention to metal and wire artistry. This juried competition drew entries from around the world. Prizes were awarded in three categories: Metal, Wire, and Student; watch for interviews with the winners on FacetJewelry.com.

STUDENT METAL & WIRE

GRAND AWARD

Distance
Ger Xiong/
Las Cruces, NM

Earnest Relic
Ger Xiong/
Las Cruces, NM

Phantom
Wonhee Kim/
San Francisco, CA

HONORABLE MENTION
Positive and Negative
Xinhao Yang/Englewood, NJ
xinhao-yang.com

GRAND AWARD

Saami Inspired Ruff Collar
Elizabeth Bucheit/Lanesboro, MN
crowntrout.com

Windswept
Maria Richmond/Aliquippa, PA
mariarichmond.com

Turbulent Waters
Kaelin Cordis/Rogers, AR
kaelindesign.com

HONORABLE MENTION
Once Upon A Dragon...
Deborah Benninger/
Alliston ON, Canada
idjewelryanddesign.com

Monarch Migration
Kimberly Newman/
Urbana, OH
kimscreativedesigns.com

Fibonacci's Revenge
Lynn Whitt/Newark, DE

Rumpelstiltskin
Stacie Ellis/Spokane, WA

GRAND AWARD

Ossuary Of Schemes
Janet Huddie/ Crownsville, MD
janethuddie.com

HONORABLE MENTION

Hinged Pyrite Cube Bracelet
Melody Armstrong/Regina SK, Canada
melodyarmstrong.com

The Gathering
Rodica Frunze/ Nanaimo BC, Canada
sky-and-beyond.com

Orion Nebula
Lucila Nassau/ San Antonio, TX

Stargazy
Melissa Lee/Glencoe, IL
melissajlee.com

Dawning Brooch
Deborah Vivas/Nova, OH
vivasmithstudio.com

Chased Brooch With Found Steel
Melissa Lovingood/Greensboro, NC

Liberation
Dawna Gillespie/Lubbock, TX
dawnagillespie.com

Woodland Bouquet
Mary Karg/Loveland, OH
marykargdesigns.com

1776
Christopher Diano/Bellmore, NY
christopherdiano.myportfolio.com

Braided botanical necklace

Highlight new TierraCast findings in a quick-and-easy beaded kumihimo necklace.

by Julia Gerlach

This project is made as a beaded eight-cord kongoh gumi braid. You can work it on either a marudai or a foam kumihimo disk. The instructions below are for the disk.

SETUP

1) Cut four cords to 100 in. (2.5 m) each. Center them on a 10 mm or larger split ring, and tie a square knot to secure the cords to the ring. This creates the eight cords you need for the kongoh gumi braid.

2) Align the kumihimo disk so you have a dot at the top, the bottom, and each side.

3) Feed the ring through the center hole in the disk from front to back. Arrange the cords around the disk, placing two at the top, two at the bottom, and two on each side so you have two cords flanking each dot. Slide the cords into the appropriate slots. Label the plastic bobbins to correspond with the cords: 1n and 2n (north/top cords), 1s and 2s (south/bottom cords), 3w and 4w (west/left cords), and 3e and 4e (east/right cords).

4) Trim the ends of the cords at an angle, dot the ends with Fray Check, and allow to dry.

5) String each cord with the beads listed in the **Bead and cord layout**:
Cords 1n and 1s: String a repeating pattern of a 2.2 mm spacer, a 3 x 4 mm rondelle, and a 2.2 mm spacer until you have 68 rondelles on each cord. End with a spacer.
Cords 2n, 3w, 4w, 2s, 3e, and 4e: String 6 in. (15 cm) of 8º seed beads on each cord.

6) After you string each cord, attach a stop bead, and wind the cord onto a bobbin.

7) Attach the counterweight to the split ring.

BRAIDING

1) Begin a braid with no beads using the following two movements:
Movement 1: Bring the top-right cord down, and place it next to the bottom-right cord **(figure 1)**. Bring the bottom-left cord up, and place it next to the top-left cord **(figure 2)**. Rotate the disk 90 degrees counter-clockwise **(figure 3)**.

Movement 2: Repeat "Movement 1" with the two cords that are now in the top-right and bottom-left positions.

Repeat these two movements to create a braid that is about ½ in. (1.3 cm) long and all the cords are back in their original positions.

2) Continue braiding as before, but add beads as you work: Pick up the first cord, slide a bead down to the point of braiding, tuck the bead under the cord that crosses the cord you are working with, and then cross the cord as usual. Repeat for movement 2.

3) Continue braiding with beads. When you get to the cords

a

b

c

d

e

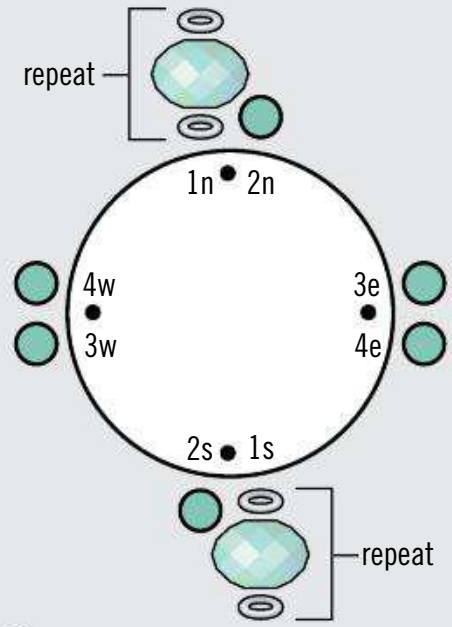
f

g

BEAD AND CORD LAYOUT

Cords 1n and 1s:
Repeating pattern of 2.2 mm spacer, a 4 x 3mm rondelle, and a 2.2 mm spacer

Cords 2n, 3w, 4w, 2s, 3e, 4e:
8º seed beads



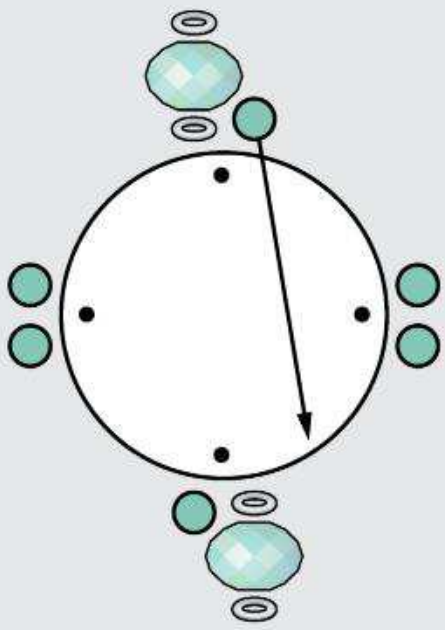


FIGURE 1

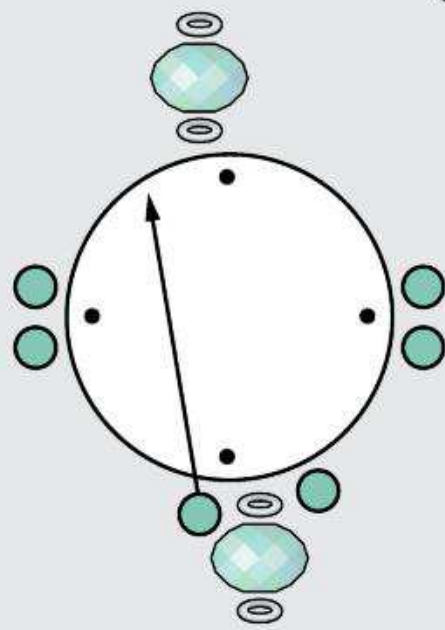


FIGURE 2

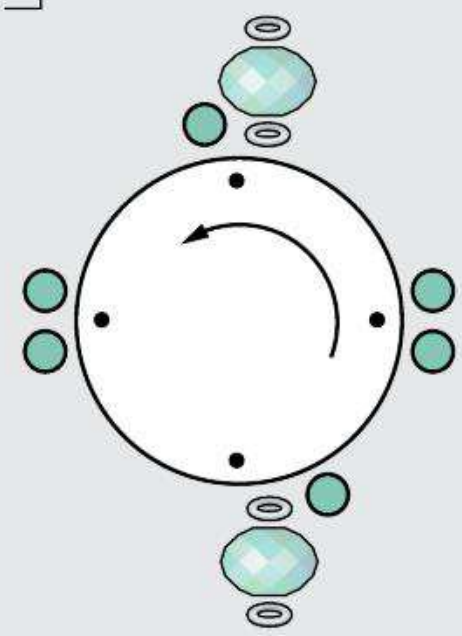


FIGURE 3

containing the spacers and rondelles, work as above, but move a spacer, a rondelle, and a spacer all at once, as if they were a single bead.

4) Continue braiding as in steps 2 and 3. Release more thread and beads from the bobbins as needed. As the braid progresses, move the counterweight up the braid to maintain even tension.

5) When you have worked half of the rondelles onto the braid, work about ¼ in. (6 mm) with no beads.

6) Continue braiding with beads as before until you have incorporated all the rondelles. If you have left-over seed beads, you can unstring them after you are finished with your necklace.

7) Work another ½ in. (1.3 cm) of unbeaded braid.

FINISHING

1) With the two cords that would be the next ones to be moved if you were to continue braiding, tie a square knot. Repeat with the remaining pairs of cords, and remove the braid from the disk.

2) Using a cord burner, trim and seal each end of the braid.

3) Cut a 3-in. (7.6 cm) piece of wire, and make the first half of a wrapped loop at one end. Gently push the end of the wire nearest the loop through the base of the braid, and slide the braid into the loop **(photo a).** Wrap the short wire tail around the end of the braid and the wire stem.

4) String a cone, a spacer, a rondelle, and a spacer **(photo b)** onto the wire. Make a wrapped loop **(photo c)**.

5) Cut a 1½-in. (3.7 cm) piece of wire, and make a plain loop at one end. String a Botanical bead, and make another plain loop. Open one of the loops, and attach it to the wrapped loop you made in the previous step **(photo d)**.

6) Working as in step 5, use 1 in. (2.5 cm) of wire to make a bead unit with a spacer, a rondelle, and a spacer **(photo e)**. Attach this unit to the previous one **(photo f)**.

7) Repeat step 6 to add two more bead units. Open the end loop, and attach the clasp **(photo g)**.

8) Repeat steps 3–7 at the other end of the braid.

9) Open the bail, and position it over the unbeaded section at the center of the braid. Align the pendant, and use chainnose pliers to gently squeeze the bail closed. **B&B**

Kumi Q&A

materials
necklace 18 in. (46 cm)

- TierraCast findings
  - **1** 21 mm Botanical Birds pendant, antique silver finish
  - **2** 13 mm Botanical beads, antique silver finish
  - **1** 16 mm Botanical bail, antique silver finish
  - **2** 12 mm Tall Radiant cones, rhodium finish
- **136** 3 x 4 mm faceted glass rondelles (turquoise)
- **15 g** 8º seed beads (Miyuki 4506, transparent seafoam Picasso)
- **1 g** 2.2 mm glass spacer beads (Miyuki SPR22-194, Palladium plated)
- **1** box clasp (with Swarovski crystal, Pacific opal; agrainofsand.com)
- 18 in. (46 cm) wire, 22-gauge
- C-Lon or S-Lon cord, tex 135
- Big Eye beading needle
- foam disk or marudai with chopstick and painter's tape
- **8** plastic bobbins (if using disk) or **8** 70 g tama (if using marudai)
- counterweight (150 g if using disk, 250 g if using marudai)
- **1** 10 mm or larger split ring
- Fray Check
- cord burner
- chainnose pliers
- roundnose pliers
- wire cutters

Find basics online:

- square knot
- wrapped loops
- plain loops

FacetJewelry.com/basics

Kumi Q&A

Fixing Braiding Errors

by Adrienne Gaskell

Q I finished my beaded braid and found a mistake. Can I repair it after I've finished braiding?

A There are three common mistakes that happen while making a two-drop kongoh beaded braid. The good news is that all of these are fairly easy to repair after the braid is finished.

THREE COMMON MISTAKES

1 There is a gap in the braid where a bead is missing. Sometimes the bead is not really missing but is inside the braid. Refer to mistake #3 if that's the case.

2 Two beads are dropped on one cord and both are crowded in the space for one bead. This will show up as an oversized bump on the outside of the braid. Often it is easier to feel the bump than it is to notice the two beads side by side.

3 A bead did not stay tucked under the cord and so it is buried inside the braid, causing an empty hole on the outside of the braid. At first glance, this may appear to be a missing bead. Bend the braid and you should be able to see if there is a bead buried inside or if a bead is actually missing.

If you are braiding with glass seed beads, all of these mistakes can usually be fixed after the braid is finished. If the mistake is found quickly and you are still braiding, simply un-braid back to the mistake and fix it. However, if it is discovered after most of the braid has been worked, I usually advise students to keep braiding and wait until the braid is finished and off the disk or marudai to deal with the problem.

MISTAKE #1

If it turns out you truly have missed a bead, you can use beading thread and a beading needle or a short Big-Eye needle and micro CLon or SLon to fix it. Use what you have, but try and match the color of the braiding cord so the thread doesn't show. Darker thread is better than lighter thread.

Sew through the braid a few beads away from the hole, and knot the thread. Work the thread down to the hole, and sew a bead in place where the bead is missing. Make sure the bead is oriented in the same direction as the other beads so the repair is not visible. Sew through some more beads and back through the braid. Knot and cut the thread ends.

MISTAKE #2

Glass beads can easily be broken and removed from the braiding cord if you are careful. It is important that this is done correctly; otherwise, the broken glass bead can sever the braiding cord and ruin the braid. You will need a small piece of blue painter's tape and a pair of very thin roundnose pliers or a fine-pointed awl. Place the tape partially around the braid **(photo a)**, and then slide the tip of the roundnose pliers into the bead **(photo b)**. The bead will be held inside of the jaws of the pliers.

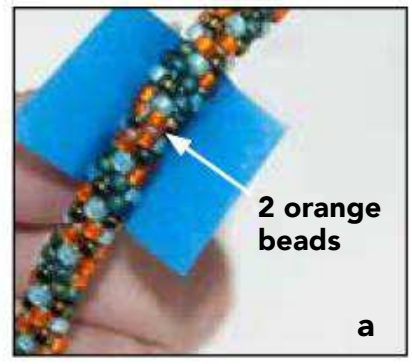
Make sure the braiding cord is underneath the bead and not in the pliers. Close the tape around the tip of the pliers, and crush the bead with the pliers. Open the tape, and remove the broken bead and tape from the braid. Make sure to remove all of the bead fragments.

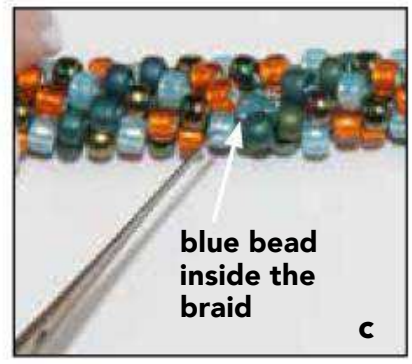
If the tip of the pliers won't fit inside the bead, use a fine-tip Tulip Awl instead. Slide the awl inside the bead, and close the tape around the bead and the awl. Slowly force the tip of the awl inside the bead until the awl breaks the bead. Open the tape and remove the broken bead and tape from the braid. Massage the braid a bit where the bead was removed, and any extra space will disappear.

Important Safety Notice: Do not break a bead without using the tape! The tape is a very important safety precaution, as it will capture the glass and keep it out of your eye and elsewhere.

MISTAKE #3

If you have a bead trapped inside your braid **(photo c)**, you can use an awl to move the bead from the inside of the braid to the outside. Bend the braid, and place the tip of the awl inside the hidden bead. Gently work the bead to the outside of the braid **(photo d)**. This can be a little tedious, as it can take a couple of minutes — the bead usually doesn't just pop out. But, if you work slowly and gently, you should be able to move the bead to the outside where it belongs.





Adrienne Gaskell

(adriennegaskell.com) teaches kumihimo throughout the U.S. and Japan. She is the president of the American Kumihimo Society (amksoc.org).

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Soft and lovely larimar

Head to the Dominican Republic, and follow the river upstream to find the azure outcrops of the world's only known source of gem-quality blue pectolite.

by Kia Resnick

> Even if you don't believe that it'll connect you with your *Inner Goddess*, there is nothing else in the world quite like larimar.

Pectolite is a common mineral, found in many locations around the world. Though it has a compact and varied structure, often forming in fibrous masses, it tends to have a limited color range, mostly white or gray. A member of the Wollastonite group, a mineral family that is used extensively in industry, particularly in the production of ceramics and insulation, the material was first specifically identified in 1828 after a find in the Italian Alps.

It's a soft stone. At 4.5 to 5 on the Mohs Scale, it is harder to scratch than fluorite, but no harder than apatite. Well-formed pectolite can therefore be shaped much more easily than, say, quartz, but it also tends not to split apart on impact. Ancient hammerheads and other pectolite implements have been found in Alaska and across Northern Canada.

There doesn't seem to be any record of its use for adornment or ceremonial purposes, and during most of the modern era, though sometimes sought by mineral collectors, pectolite was of no interest to the jewelry trade.

HISTORICALLY SPEAKING

Early in the 20th century, Spanish priest and trained botanist Father Miguel Domingo Fuertes Loren was exploring the remote southwestern corner of the Dominican Republic, a nation comprising the eastern half of the large Caribbean island of Hispaniola. Father Miguel sent many plant specimens to Spain that were unknown in Europe. On a beach in the Barahona district in 1916, he found a beautiful light blue stone unlike anything he had ever seen before. Father Miguel had also studied geology, and was able to identify the material as a previously unrecorded type of pectolite.

ROUGH LARIMAR

Christopher Columbus landed on Hispaniola in 1492, and the Spanish had been mining gold and silver there since 1520, but they did not believe that valuable gems, or any pectolites, were to be found on the island. Though Father Miguel was a highly respected scientist, his request to find the source of the unknown blue stone and open a mine was denied by local authorities.

The native Taino people were of course familiar with the material, because they, too, had found small pieces of it on the beach. Since the color and marbled patterning were exactly like looking down at the Caribbean from above, the Taino believed it to be a gift from the sea itself. But those aqua-to-azure gems with white to brown veins resembling ocean with sand or coral had actually traveled down the river from an inland source. That source was not discovered until 1974.

In that year, a Dominican man named Miguel Méndez and an American Peace Corps volunteer saw a line of blue sand on a beach at the foot of the Bahoruco Mountains. They were told about the special stone from the sea. Realizing the likelihood that this was alluvial gravel and therefore would have come from inland, they followed the Bahoruco River upstream until they found the azure outcrops of what remains the world's only known source of gem-quality blue pectolite. Perhaps no one else, with the possible exception of Father Miguel, had ever looked for it there. They named the material after Méndez's daughter Larissa, and the Spanish word for the sea, mar: Larimar.

DIVINE YET DELICATE

Some people believe larimar to be actual remnants of the fabled lost continent of Atlantis—its discovery predicted by the Sleeping Prophet, Edgar Cayce, before his death in 1947—or not, there having been quite a bit of gem mumbo-jumbo involved. In any case, modern metaphysicists do find larimar to have a special, deeply soothing vibration that can balance energy polarities, connect to the divine feminine, release

TOP RIGHT TO BOTTOM ALL DREAMSTIME: © INFINITYPHOTOSTUDIO, © MVOROBIEVID, © HELMUT MARTIN

fears, aid in clear and heartfelt communication, and relieve stress.

Los Chupaderos, as the sole larimar mine is known locally, is operated by a few families from the area. There is no elevator to reach its lower depths, and no blasting can be done to loosen the fragile stone. Rough material is extracted with hand tools. The conditions are rugged, and the mine can be inaccessible for many months at a time due to heavy rain and mudslides. Up to 90 percent of the stone is poorly formed and likely to crumble during cutting.

Because of the increasing demand worldwide, a flood of reconstituted, fake, and misidentified material is being sold in the market. Inexpensive jewelry and beads described as "stabilized" larimar are generally not natural stones that have been surface treated to strengthen them, but are actually made of a manmade dyed resin, reconstituted with or without larimar dust.

BUYER BEWARE

Please familiarize yourself with the special look and feel of real larimar, buy only from highly trusted sources, and if possible, hold stones up to a light source. They should be opaque. Touching a genuine piece to a flame will have no effect—any melting, burning, or plasticky smell is a sure indication of a fake. A very shiny surface is also suspect, as stones this soft don't take a high polish.

Hemimorphite, amazonite, chrysocolla, and dyed agate and howlite have all been passed off as larimar. Again, the Dominican Republic is the only source. If a seller tells you they have material from someplace else, walk away.

But don't let me discourage you from making the effort, and forking out the shekels, to get the real thing. Even if you don't believe it'll connect you with your Inner Goddess, there is nothing else in the world quite like larimar. **B&B**

Kia Resnick
kia_jewels@hotmail.com

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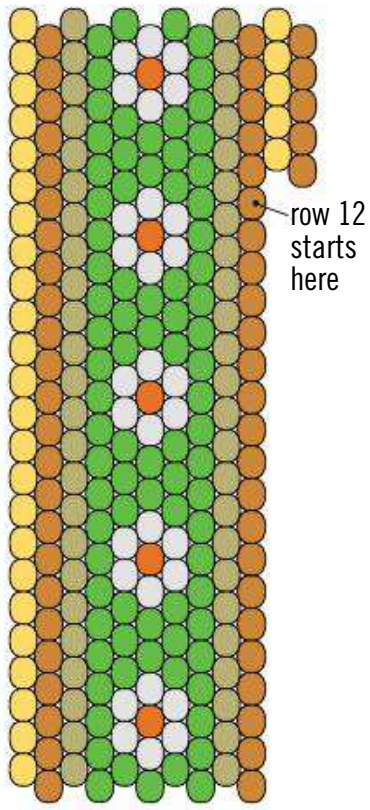
IN THE WORLD

Double-column seam Peytwist

Continue learning about Peyote with a twist — not crochet with the double-column seam technique.

by Gerlinde Lenz and Connie Whittaker



PATTERN

Peyote with a twist — not crochet (Peytwist) is a stitch developed by Gerlinde Lenz and uses peyote stitch to achieve the same look as bead-single crochet. There are two different techniques of Peytwist: The single-column seam, which we covered in the August issue, and the double-column seam, which we will cover in this issue. The reason there are two different techniques is because some patterns have an even number of beads in the circumference and some have an odd number, just like there is an even and odd flat peyote stitch. Single-column Peytwist is used for an odd number of beads in the circumference, and double-column is used for an even number.

Peytwist starts with a flat even-count strip of peyote-stitched beadwork. The width and the number of rows can vary between designs. This pattern by Gerlinde Lenz starts with a strip that is 12 beads wide and 11 rows long.

materials

green/brown necklace
21 in. (53 cm)

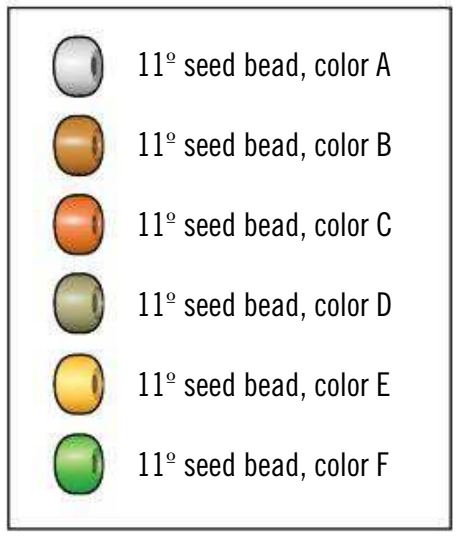
- 11º seed beads
  - **5 g** color A (Miyuki 1F, matte silver-lined crystal)
  - **9 g** color B (Miyuki 5F, matte silver-lined dark topaz)
  - **2 g** color C (Toho 30BF, matte silver-lined hyacinth)
  - **9 g** color D (Toho 989F, frosted gold-lined crystal)
  - **5 g** color E (Toho 999F, matte bronze-lined black diamond)
  - **10 g** color F (Toho 37F, matte silver-lined olivine)
- **2** 6 mm jump rings
- **1** toggle clasp
- Fireline, 6 lb. test
- beading needles, #11 or #12
- **2** pairs of chainnose, bent nose, and/or flatnose pliers

Find info for the alternate colorway at **FacetJewelry.com/resourceguide**

Find basics online:

- peyote stitch: flat even-count
- attaching a stop bead
- ending and adding thread
- opening and closing jump rings

FacetJewelry.com/basics


11º seed bead, color A
11º seed bead, color B
11º seed bead, color C
11º seed bead, color D
11º seed bead, color E
11º seed bead, color F

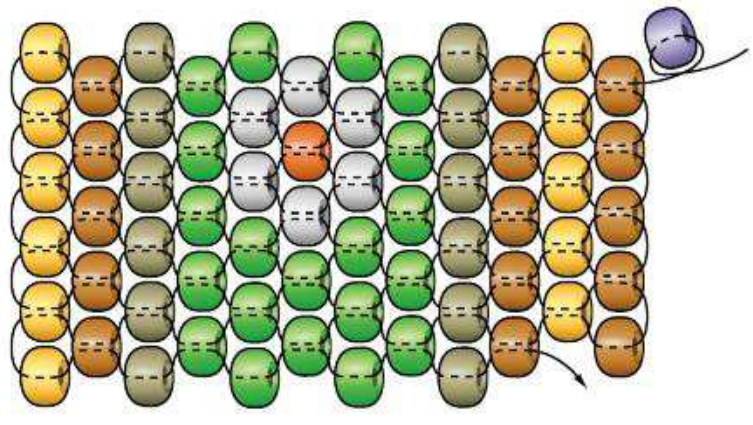


FIGURE 1

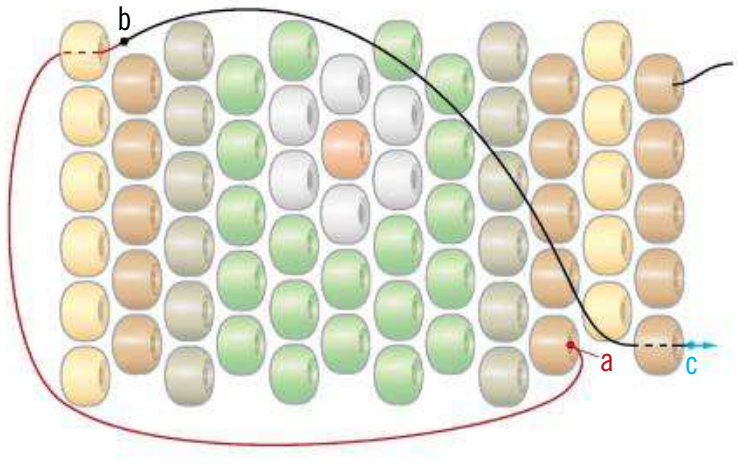
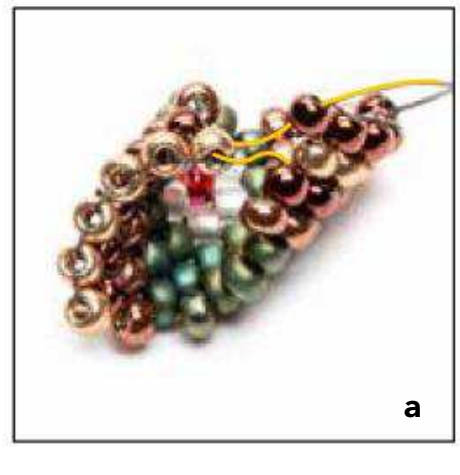


FIGURE 2



NEW STITCH!

COUNTRY STYLE NECKLACE

Starter strip

1) On a comfortable length of thread, attach a stop bead, leaving a 12-in. (30 cm) tail. Starting at the upper-right corner of **figure 1**, pick up a color B 11º seed bead, a color E 11º seed bead, a B, a color D 11º seed bead, two color F 11º seed beads, a color A 11º seed bead, two Fs, a D, a B, and an E.

2) Following the **pattern** or the Word Chart (available at FacetJewelry.com/resourceguide), work nine rows in flat even-count peyote stitch to create a strip with a total of 11 rows, adding only five beads instead of six in row 11 **(figure 1)**.

Joining the strip

1) Position your beadwork with the tail in the upper right-hand corner and your working thread on the lower right of the strip.

2) With the working thread and leaving the beadwork flat, cross over the beadwork diagonally, and sew through the E in the upper left-hand corner, with your needle pointing toward the opposite edge **(figure 2, a–b)**. Cross back over the beadwork, and sew through last up-bead in row 10, with your needle pointing away from the beadwork **(b–c)**. The top-left E will fit into the remaining open space of row 11 to complete that row. Tighten the beadwork to curve the corners upward and bring them together **(photo a)**. Turn the beadwork so the tail is now positioned downward and the working thread is still exiting the B **(figure 3,** outlined in red, and **photo b)**. The columns of Es and Bs at the join are your seam beads.

3) Sew up through the adjacent B **(figure 4,** outlined in blue and shown slightly out of position for thread path clarity**)** and the E **(figure 4,** outlined in green**)** that fit into the open space of row 11 **(photo c)**. This will be your starting point to begin row 12.

Adding rows

You will now begin working rows of peyote stitch along the top edge of the tube. When adding rows that go left, the beads will be added as you move up toward the point of the beadwork. When adding rows that go right, the beads will be added as you move down toward the V in the beadwork. As you finish the row heading downward, you will be attaching it to the seam beads.

1) Work row 12 in peyote stitch to the left (or upward) as follows:

- Pick up a B, and sew through the next D.
- Pick up an F, and sew through the next F.
- Pick up an A, and sew through the next F.
- Pick up a F, and sew through the next D.
- Pick up a B, and sew through the next E **(figure 5** and **photo d)**.

2) Work row 13 in peyote stitch to the right (or downward) as follows: an E, a D, two As, and a D **(figure 6** and **photo e)**.

3) To work the double-column seam turn: If you look at the beads near the V in the beadwork, you

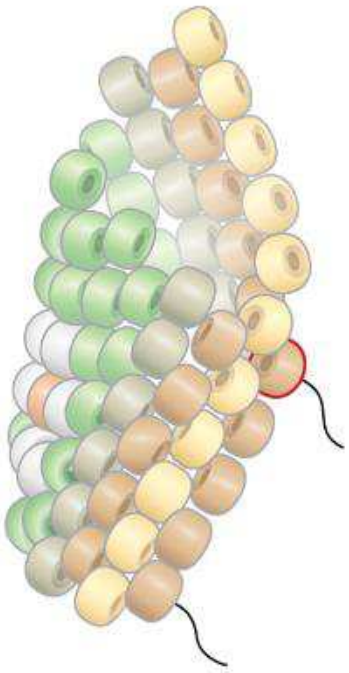


FIGURE 3

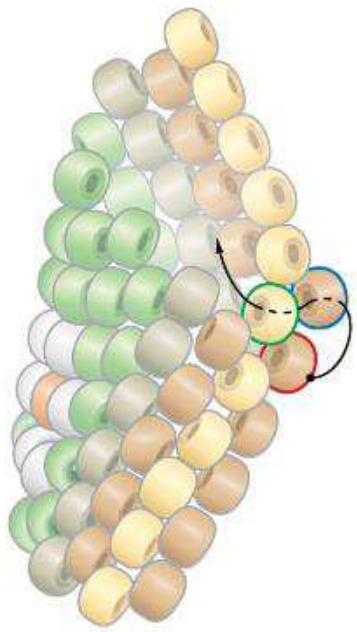


FIGURE 4

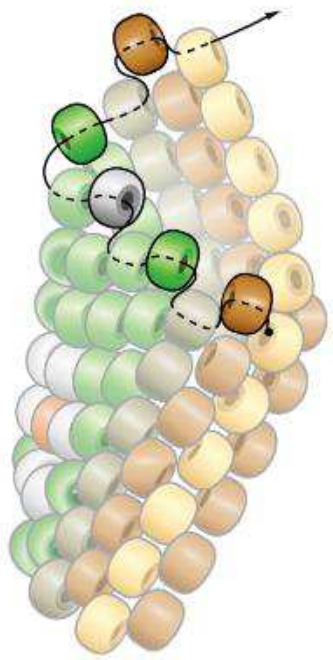


FIGURE 5

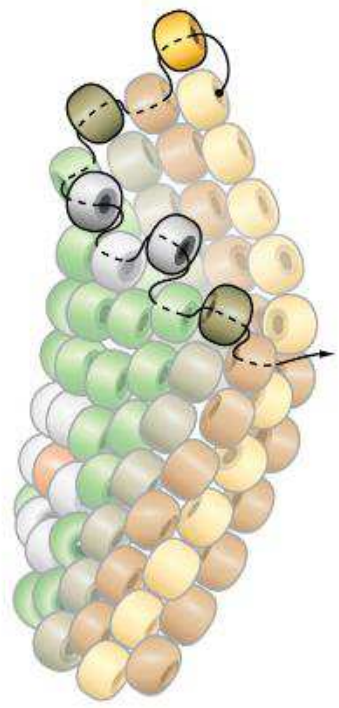
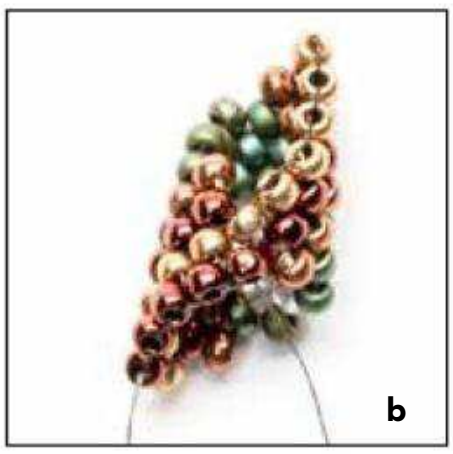
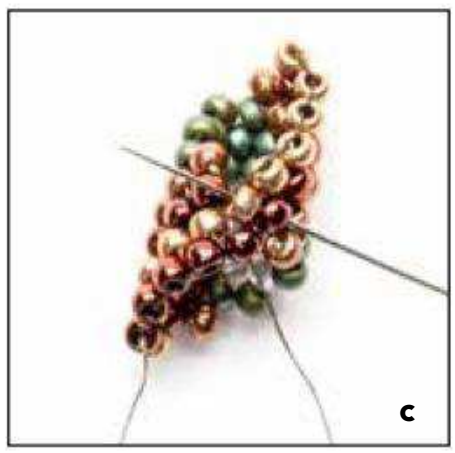
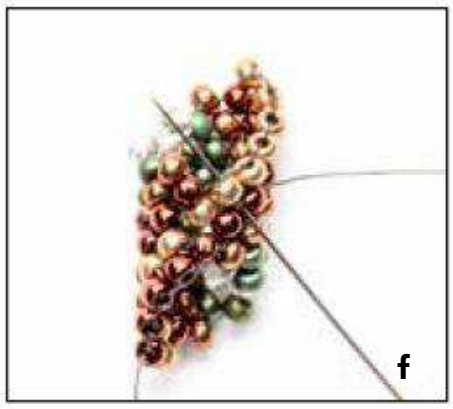
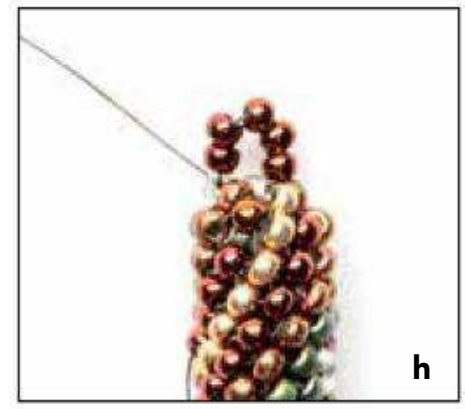


FIGURE 6









will notice the B your thread is exiting is near two Es. Sew through the E that is slightly above your B **(figure 7,** outlined in red**)**. This E is sitting adjacent to two B seam beads **(figure 7,** outlined in blue**)**. Sew down through the lower B and up through the upper B. Continue back up through the adjacent E you just sewed through **(figure 7** and **photo f)**. This gets you in position to start the next row.

4) Continue working in peyote stitch following the pattern or Word Chart for the desired length of the rope, allowing approximately 1¼ in. (3.2 cm) for the clasp. End and add thread as needed.

tip When ending and adding thread, do not end the original working thread until you have added a new working thread and it is exiting the same bead your original working thread is exiting. Then end the original working thread.

Ending the rope

You need to fill in the V area at the end of the rope to close it off evenly without adding more length before attaching a clasp.

1) Follow the established color pattern with these changes:

- Work an upward (left) row of peyote with four stitches instead of five.
- Work a downward row with four stitches instead of five **(photo g)**.
- Work an upward row with three stitches.
- Work a downward row with three stitches.
- Work an upward row with two stitches.
- Work a downward row with two stitches.
- Work an upward row with one stitch.
- Work a downward row with one stitch.

2) Sew through the beadwork to exit an end up-bead. Continue through the up-beads at the end of the rope to draw them into a ring, and retrace the thread path to tighten.

3) Pick up five As, and sew through the two opposite beads in the ring to form a loop. Continue back through the beads just added and the bead your thread exited at the start of this step, going in the same direction **(photo h)**. Retrace the thread path through the loop, and end the working thread.

4) Remove the stop bead from the tail. Work as before to add one more downward row following the established pattern. Repeat steps 1–3 to complete this end of the rope. End the tail.

5) Open a jump ring, and attach half of the clasp to the loop on one end of the rope. Repeat at the other end of the rope. **B&B**

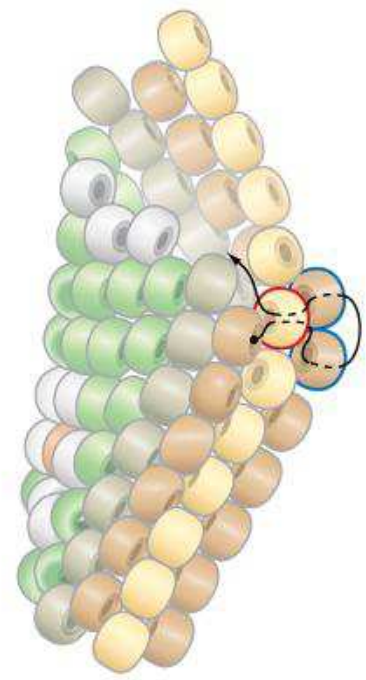


FIGURE 7

Word Chart>>

If you prefer to use a Word Chart instead of the pattern, find it at FacetJewelry.com/resourcesguide.

MEDITERRANEAN TRIANGLE EARRINGS

designed by June Malone

DIFFICULTY ●●●○○

peyote / herringbone

The intricate pattern stands out with these three-dimensional colorful earrings.

materials

earrings 1⁵⁄₁₆ x 1¼ in. (3.3 x 3.2 cm)

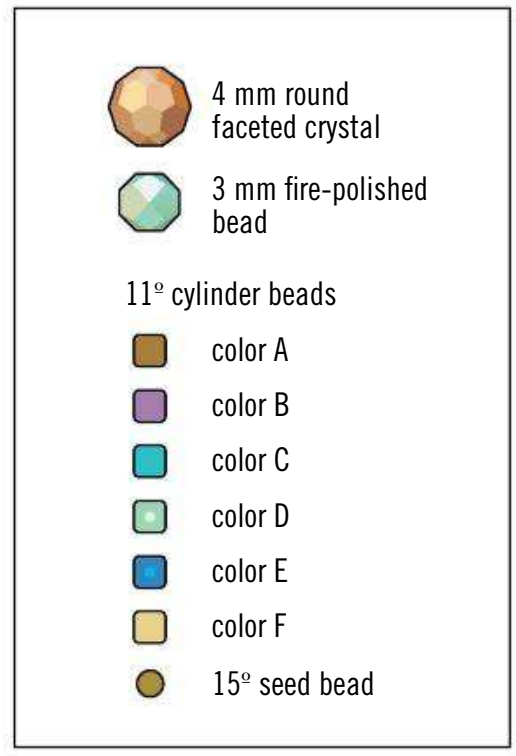
- **2** 4 mm round faceted crystals (Swarovski, lilac shadow)
- **6** 3 mm fire-polished beads (Czech, green turquoise Picasso)
- 11º cylinder beads (Miyuki Delica)
  - **1 g** color A (DB0022, metallic dark bronze)
  - **1 g** color B (DB1991, metallic French plum)
  - **1 g** color C (DB0264, opaque mallard luster)
  - **1 g** color D (DB0263, opaque cactus luster)
  - **1 g** color E (DB0788, dyed semi-frosted transparent dark teal)
  - **1 g** color F (DB1832F, Duracoat galvanized matte gold)
- **1 g** 15º seed beads (Miyuki 457, metallic dark bronze)
- **2** 5 mm bead caps
- **1** pair of earring findings
- **2** wire guards
- Fireline, 6 lb. test
- beading needles, #11 or #12
- **2** pairs of chainnose, flatnose, and/or bentnose pliers

Kits are available at enchantedbeadsbyjm.etsy.com

Find basics online:

FacetJewelry.com/basics

- peyote stitch: flat
- herringbone stitch
- ending and adding thread
- square knot



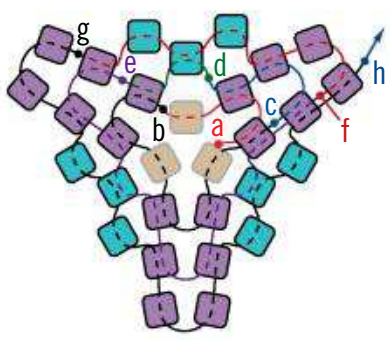


FIGURE 1

1 BASE

1) Work in rounds, stepping up through the first cylinder added in each round, and ending and adding thread as needed.

Round 1: On 4 ft. (1.2 m) of thread, pick up three color A 11º cylinder beads, and tie them into a ring with a square knot, leaving a 6-in. (15 cm) tail. Sew through the first A again.

Round 2: Pick up two color B 11º cylinder beads, and sew through the next A to form a herringbone corner stitch **(figure 1, a–b)**. Repeat this stitch twice to complete the round **(b–c)**. Throughout the project, the corner stitches will be made with two Bs per stitch.

Round 3: Work a corner stitch **(c–d)** and a peyote stitch using a color C 11º cylinder bead **(d–e)**. Repeat these stitches twice to complete the round **(e–f)**.

Round 4: Work a corner stitch and two peyote stitches using a C for each stitch **(f–g)**. Repeat these stitches twice to complete the round **(g–h)**.

2

2) For the remaining rounds, first work a corner stitch (CS), and then work peyote stitches with the following beads using one bead per stitch. Repeat the stitches twice to complete the round, and step up:
Round 5: CS, one C, one color D 11º cylinder bead, and one C **(figure 2, a–b)**.
Round 6: CS, one C, two Ds, and one C **(b–c)**.
Round 7: CS, one C, one D, one color E 11º cylinder bead, one D, and one C **(c–d)**.
Round 8: CS, one E, one D, two Es, one D, and one E **(d–e)**.
Round 9: CS, one E, one D, one E, one A, one E, one D, and one E **(e–f)**.
Round 10: CS, three Es, two color F 11º cylinder beads, and three Es **(f–g)**.
Round 11: CS, two Fs, one E, one F, one A, one F, one E, two Fs **(g–h)**.

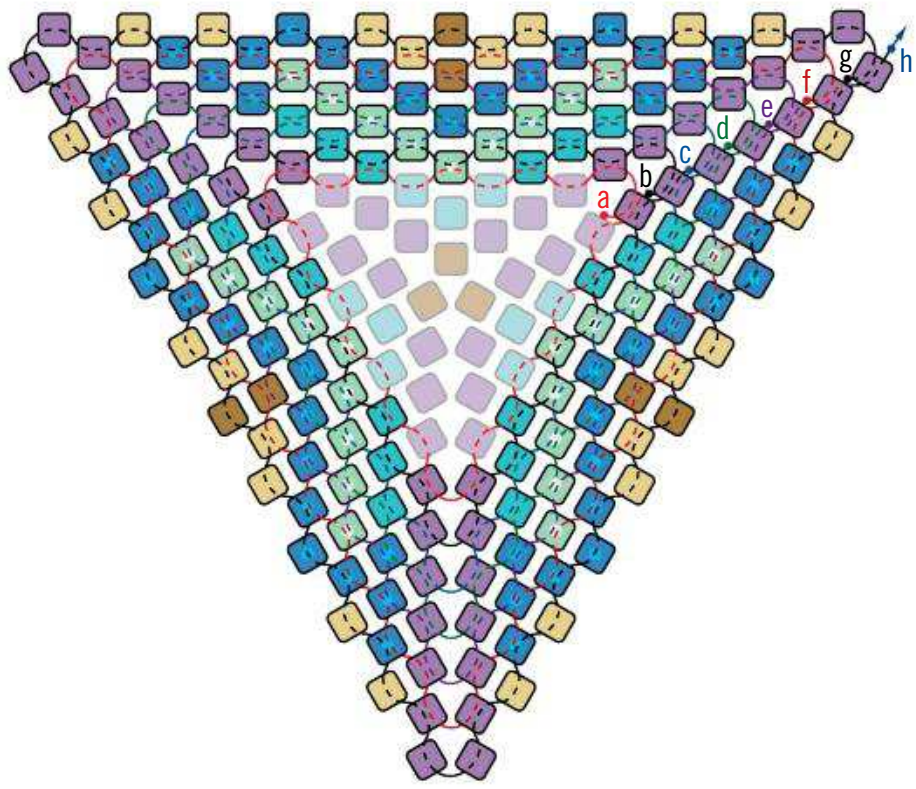


FIGURE 2

3

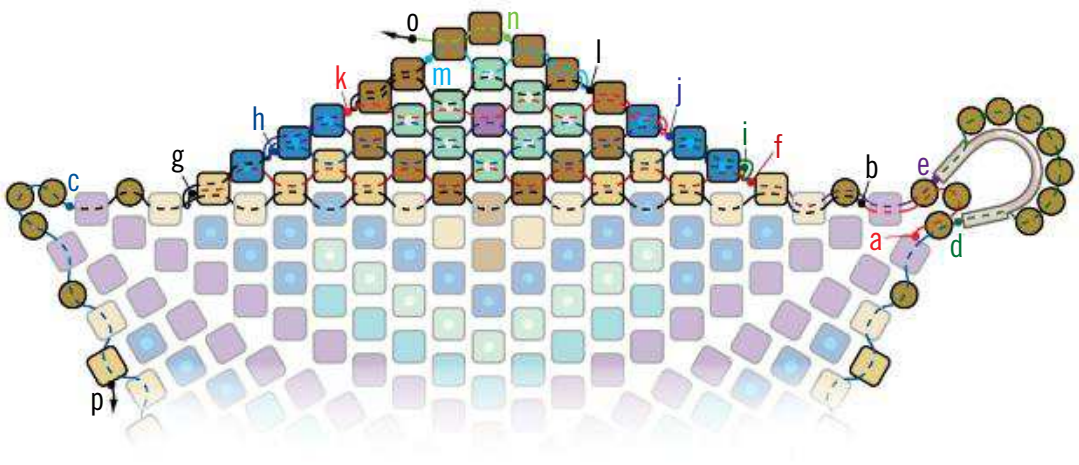


FIGURE 3

3) Pick up three 15º seed beads, and sew through the adjacent B **(figure 3, a–b)**. Work nine peyote stitches with the following beads: one 15º, three Fs, two As, three Fs, and one 15º **(b–c)**. Repeat these stitches twice to complete the round, and step up through the first 15º added **(c–d)**.
4) Pick up one end of a wire guard and seven 15ºs, and sew through the other end of the wire guard **(d–e)**. Continue through the next five beads as shown **(e–f)**.
5) Work seven peyote stitches using one E, one F, one A, one D, one A, one F, and one E **(f–g)**. Make a decrease turn to reverse direction: Sew around the closest thread bridge, sew back through the bead your thread is exiting, and step up through the last bead added **(g–h)**.
6) Work six peyote stitches using one E, one A, two Ds, one A, and one E **(h–i)**. Work a decrease turn to reverse direction **(i–j)**.
7) Work five peyote stitches using one E, one D, one B, one D, and one E. Work a decrease turn to reverse direction **(j–k)**.
8) Work four peyote stitches using one A, two Ds, and one A. Work a decrease turn to reverse direction **(k–l)**.
9) Work three peyote stitches using one A, one D, and one A. Work a decrease stitch to reverse direction **(l–m)**.
10) Work two peyote stitches with one A each. Work a decrease turn to reverse direction **(m–n)**.
11) Work a peyote stitch using one A **(n–o)**.
12) Sew through the beadwork as needed to exit the next F "up" bead on the following edge **(point p)**, and work as in steps 5–11 to complete this edge. Repeat this step once to complete the remaining edge, and end the threads.

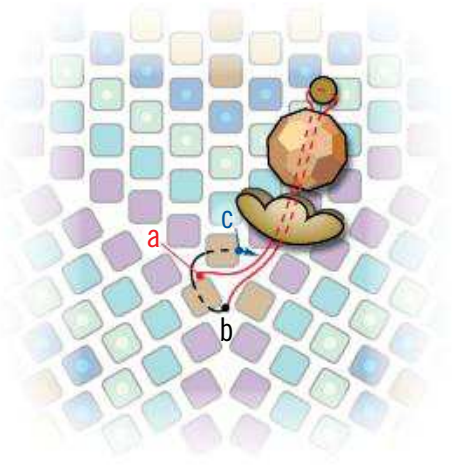


FIGURE 4

4

EMBELLISHMENT AND FLAPS

1) Attach 1 yd. (.9 m) of thread to the beadwork, exiting an A in the center ring of As **(figure 4, point a)**.
2) Pick up a 5 mm bead cap, a 4 mm round faceted crystal, and a 15º, and sew back through the crystal and the bead cap **(a–b)** to form a center accent. Continue through the same A your thread exited at the start of this step, going in the same direction, and the following A in the center ring **(b–c)**. Attach the center accent as before to the remaining center As.

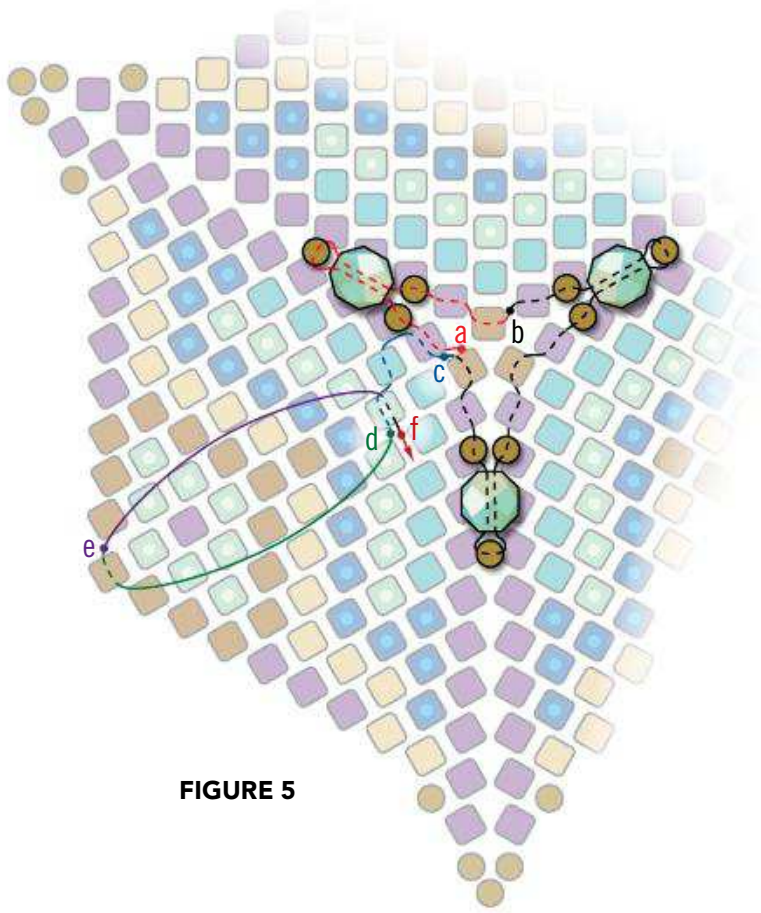


FIGURE 5

5

3) Sew up through the adjacent B in the closest herringbone stitch, pick up a 15º, a 3 mm fire-polished bead, and a 15º, and sew back through the 3 mm. Pick up a 15º, and sew down through the adjacent B in the same herringbone stitch and the next A in the center ring to form a small fringe **(figure 5, a–b)**. The center accent isn't shown in the figure for clarity. Pull the thread tight. Repeat this stitch twice to complete the round **(b–c)**.

4) To secure the flaps: Sew through the beadwork as shown, exiting the D closest to the center **(c–d)**. Gently fold the corresponding edge over, and align the tip A bead with the same D. Sew through the tip A **(d–e)**, continue through the D your thread was exiting, going in the same direction **(e–f)**, and pull the thread tight. Retrace the thread path to secure the connection, and sew through the beadwork as needed to exit the corresponding D on the next edge. Work as before to secure the remaining two flaps.

5) Open the loop of an ear wire, and attach it to the wire guard loop.

6) Make another earring. **B&B**

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enchantedbeadsbyjm.etsy.com

Print all the materials for the projects in this issue at FacetJewelry.com/resourceguide.

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Santa Monica Bead & Design • Oct 19-21
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Wandering SPIRIT

Celebrating imperfections, Aja Vaz embraces the mantra — organic, hollow, etched — as she creates artisan beads.

by Cindy Crain Newman

Three words describe the military life of glass artisan Aja Vaz: Move. Move. Move. As that lifestyle has introduced her to ever-more-beautiful landscapes across the United States, it has also helped her artistic style to morph into a three-word mantra: Organic. Hollow. Etched.

This country girl, former soldier, military wife, and 38-year-old mother of two young children is a lampwork teacher and owner of Wandering Spirit Designs (ajavaz.com). Her signature, 1-in. (2.5 cm) sphere, blown-glass hollow beads that link nature with glass were chosen as the 2018 Commemorative Show Bead for the Bead&Button Show. Shoppers at her Bead&Jewelry Expo booth often confused her glass beads with ones made of ceramic, polymer, wood, or bamboo. And that's just fine with her.

"I'm fascinated with the principle of 'wabi-sabi,' which is the Asian design philosophy of beauty which celebrates imperfection," Vaz says. "I love textures that are earthy, organic, rusty, rough, and matte. And if it's not perfectly round, I'm OK with that, too. I don't work petite. My beads are for a certain type of person who likes bold. That's one of the things I like about working hollow. It's still a wearable piece of glass art, but it's not heavy."

Vaz is quick to share her design philosophies with shoppers. "I am so into asymmetrical now. It's branched off of wabi-sabi. I can appreciate balance, but what really fires me up is something not perfectly straight, something off center. I like to celebrate difference and imbalance, not hide it."

ON THE GO

The Vaz family has made six moves in the past 13 years, so Vaz has developed a streamlined glass studio that can be broken down, packed up, and efficiently moved cross-country when her husband gets orders for his next post. "We have a weight limit in the military moves," Vaz says. "So I can't have all of the glass in my studio, which other people have. I may have just 5 to 10 pounds of certain favorite earth tones and only a few pounds of other colors. It forces me to hone in on what is my core color group family, and I stick to that."

When Vaz was stationed in Monterey, California, the ocean, beach, seaweed, beach pebbles, cairns, and marine life at the Monterey Bay Aquarium influenced her work. Her scrollwork beads mimic the kelp forest in the Aquarium. When she lived in Texas, she fell in love with succulents, and the southwest colors crept into her work and stayed—sunset, russet, purple, turquoise, and teal.

She travels frequently to teach her "Abstract Organics" lampwork classes all over the U.S., and she finds inspiration from her vagabond teaching life. "When I was in Las Vegas for a lampworking gathering, I went into a fabric shop near the casino, and I found a color in a textile that I loved. So I started thinking about how I could mimic that in glass. I look at nature always—lichen on rock, bark on trees, and especially rainbow eucalyptus bark. When it's peeled, you see different colors."

Vaz grew up in a small farming community in the Ohio River Valley of southern Indiana. "We come from a family of makers, menders, and fixers," Vaz says. "We like to know how to make things and do things and do them right. I'm pretty simple. What you see is what you get." She said that at age 18 she wanted to see the world, so she joined the Army and became a Korean linguist. She met her husband-to-be at the Defense Language Institute in California.

A mostly self-taught artist, Vaz discovered glass blowing while attending various community college courses for interior design while her husband was deployed. Her passion for lampworking began in 2005 when she was stationed in El Paso, Texas. "I saw these beads of a different material. They weren't plastic or polymer. I signed up for a little short class on how to light the torch safely without blowing yourself up," Vaz says. "From there it's been personal experimentation. There's so much still to learn."

> "It would take me the rest of my life to explore all of my ideas in glass." – Aja Vaz

Around 2008, Vaz started working with base bronze and copper metal clays to make bead caps for her glass beads. "The warm tones went well with my body of work, with my organic look," Vaz says. "I capped and cored a lot of my hollows. Most of them have my own designs carved into them."

EVOLVING HER ART

A big turning point for Vaz was when she was finally able to go to Louisville, Kentucky in 2011 for her first big gathering of the International Society of Glass Beadmakers. "The networking was great, and I saw an artist demo how to do an off-mandrel hollow bead," Vaz says. "Her way was completely different than mine. It started me thinking about the next evolution in my art." It was around 2014 when she was approached to teach. Now she teaches mainly blown hollow work.

Vaz recently went to the Metropolitan Museum of Art in New York City and was enthralled by the ancient Egyptian glass exhibits. "I was walking through these exhibits that were thousands of years old, and I was looking at things people made from hand—little pieces of mosaic glass and fragments that have lasted all this time," she says. "I love that lampworking is thousands of years old. The history of what I'm doing has changed slightly, but it has stayed the same, too. It was really inspiring. It made me think that maybe my work will last into the future and that some person in the year 3000 or 3500 will see my work." **B&B**

Cindy Crain Newman is a freelance writer who specializes in profiling people who create and innovate. Contact her at cindycrainnewman@gmail.com.

Vaz's hollow glass beads are inspired by the colors of oceans, deserts, and sunsets.

Aja Vaz was selected as the Commemorative Bead Artist for the 2018 Bead&Button Show.

The bead caps on some of Vaz's glass beads are made from metal clay, and most have her own designs carved into them.

Aja Vaz has spent more than a decade refining her lampwork bead craft to link nature and glass.

MARRAKESH BRACELET

designed by
Zsuzsanna Erdei

DIFFICULTY ●●●○○

bead weaving

materials

bracelet 7 in. (18 cm)

- **72** 5 x 8 mm DiamonDuo beads (Mykonos blue)
- **122** 3 mm bicone crystals (Swarovski, Colorado topaz AB)
- **116** 2 x 3 mm faceted rondelles (opaque medium blue)
- **5 g** 15º seed beads (Toho PF557F, permanent finish matte galvanized starlight)
- Fireline, 6 lb. test
- beading needles, #12
- **10** 6 mm jump rings
- **1** toggle clasp
- **2** pairs of chainnose, flatnose, and/or bentnose pliers

Find basics online:

FacetJewelry.com/basics

- ending and adding thread
- opening and closing jump rings

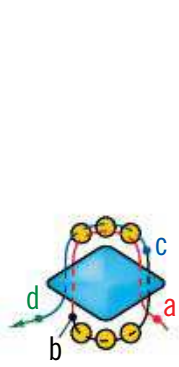

FIGURE 1

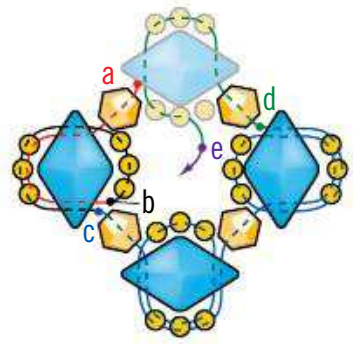

FIGURE 2

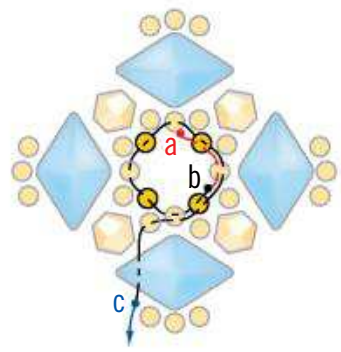

FIGURE 3

Inspired by the intricate patterns found in fabulous Moroccan carpets, this bracelet transforms the basic diamond shape from simple to sublime.

GETTING STARTED

1) On a comfortable length of thread, pick up a DiamonDuo bead through the right hole (RH) and three 15º seed beads. Leaving a 6-in. (15 cm) tail, sew through the open hole of the DiamonDuo **(figure 1, a–b)**. Pick up three 15ºs, and sew through the other hole of the DiamonDuo **(b–c)**. Continue through the following three 15ºs and the other hole of the DiamonDuo **(c–d)**.

2) Pick up a 3 mm bicone crystal, a DiamonDuo (RH), and three 15ºs, and sew through the open hole of the same DiamonDuo **(figure 2, a–b)**. Pick up three 15ºs, sew through the first hole of the same DiamonDuo, and continue through the next three 15ºs and the other hole of the DiamonDuo **(b–c)**.

3) Repeat step 2 twice **(c–d)**.

4) Pick up a bicone, and sew through the unattached hole of the first DiamonDuo, the next three 15ºs, the other hole of the same DiamonDuo, and the following two 15ºs **(d–e)**.

5) Pick up a 15º, and sew through the center 15º along the inside-edge of the next DiamonDuo **(figure 3, a–b)**. Repeat this stitch three times, and then sew through the beadwork to exit at **point c**.

FIRST COMPONENT

1) Pick up a bicone, a DiamonDuo (RH), and three 15ºs, and sew through the other hole of the same DiamonDuo **(figure 4, a–b)**. Pick up three 15ºs, and sew through the other hole of the DiamonDuo **(b–c)**.

2) Repeat step 1 once **(c–d)**. Pick up a bicone, and sew through the nearest hole of the adjacent DiamonDuo and the following bicone **(d–e)**.

3) Pick up a 15º, a 2 x 3 mm rondelle, and a 15º, and sew through the next bicone **(figure 5, a–b)**. Repeat three times, and step up through the first 15º and rondelle added in this round **(b–c)**.

4) Pick up a 15º, and sew through the next rondelle **(figure 6, a–b)**. Repeat this stitch three times **(b–c)**, and then sew through the beadwork to exit at **point d**.

SECOND COMPONENT

1) Pick up a bicone, a DiamonDuo (RH), and three 15ºs, and sew through the open hole of the same DiamonDuo. Pick up three 15ºs, sew through the first hole of the same DiamonDuo, and continue through the next three 15ºs and the other hole of the DiamonDuo **(figure 7, a–b)**.

2) Repeat step 1 **(b–c)**.

3) Pick up a bicone, and sew through the unattached hole of the adjacent DiamonDuo in the previous component, the next three 15ºs, the other hole of the DiamonDuo, and the following two 15ºs. Pick up a 15º, and sew through the center 15º along the inside-edge of the next DiamonDuo. Repeat this stitch three times, and sew through the beadwork to exit at **point d**.

KEEP GOING

1) Ending and adding thread as needed, alternate the steps for "First component" and "Second component" seven times, or to the desired length ending with a "Second component". Each repeat adds about 5⁄8 in. (1.6 cm). When the first strip is complete, end any remaining threads.

2) Make a second strip identical to the first.

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Learn how to make a matching beaded bead necklace to go with the bracelet. Look for it in the October issue of *B&B Extra*, available on October 1 at FacetJewelry.com/extra.

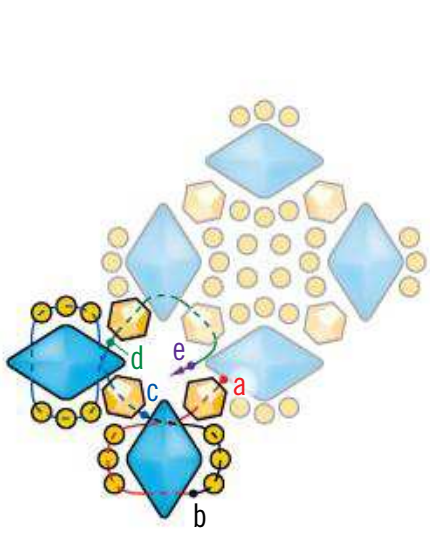
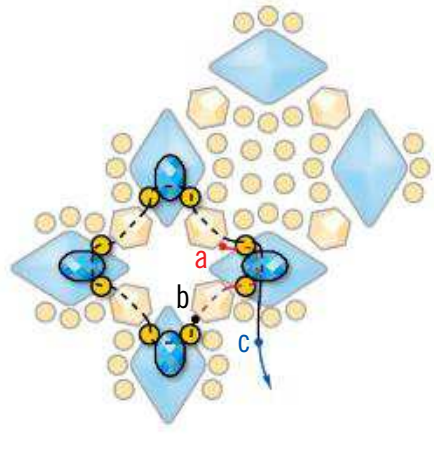


FIGURE 4



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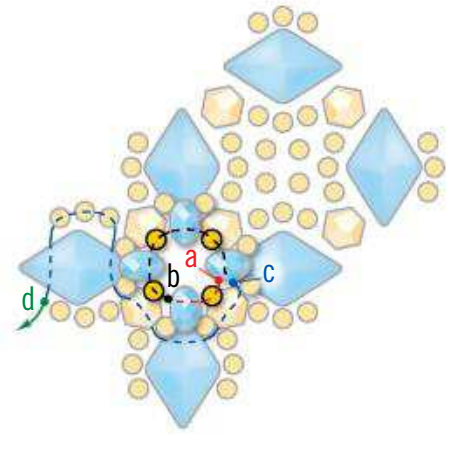

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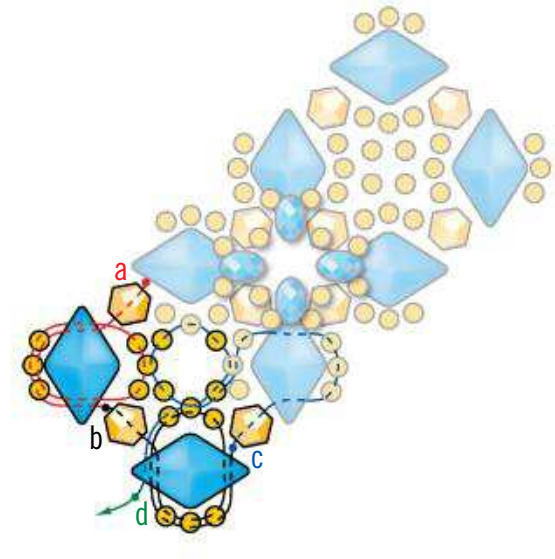

FIGURE 7

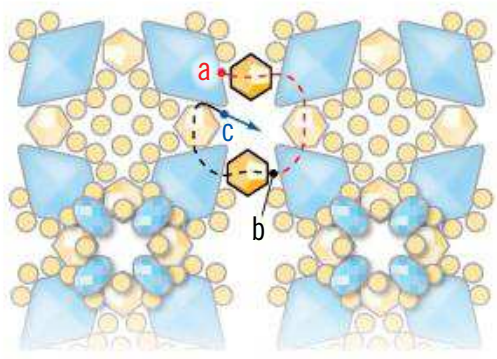

FIGURE 8

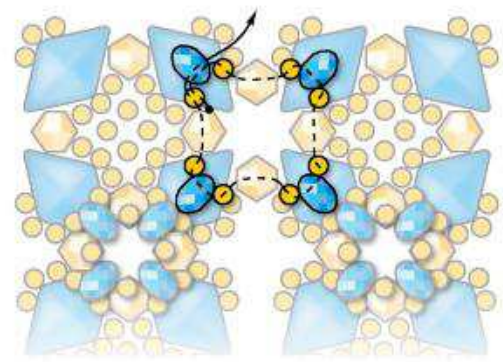

FIGURE 9

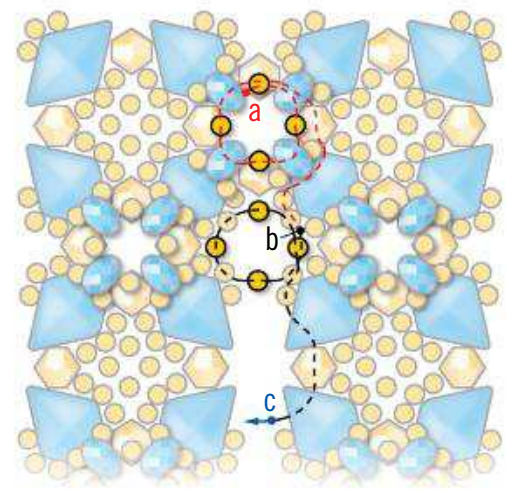

FIGURE 10

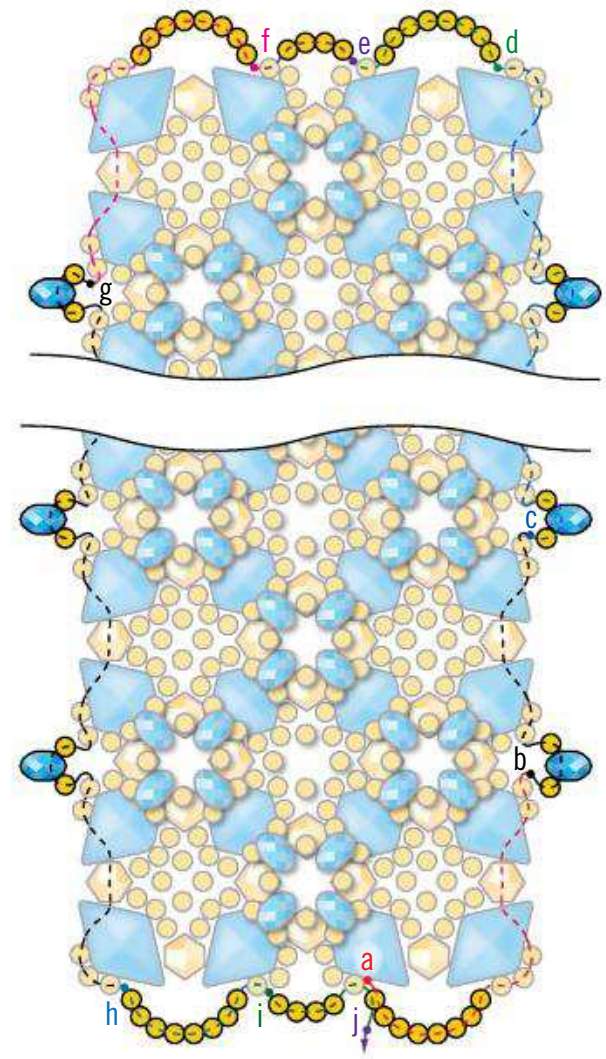

FIGURE 11

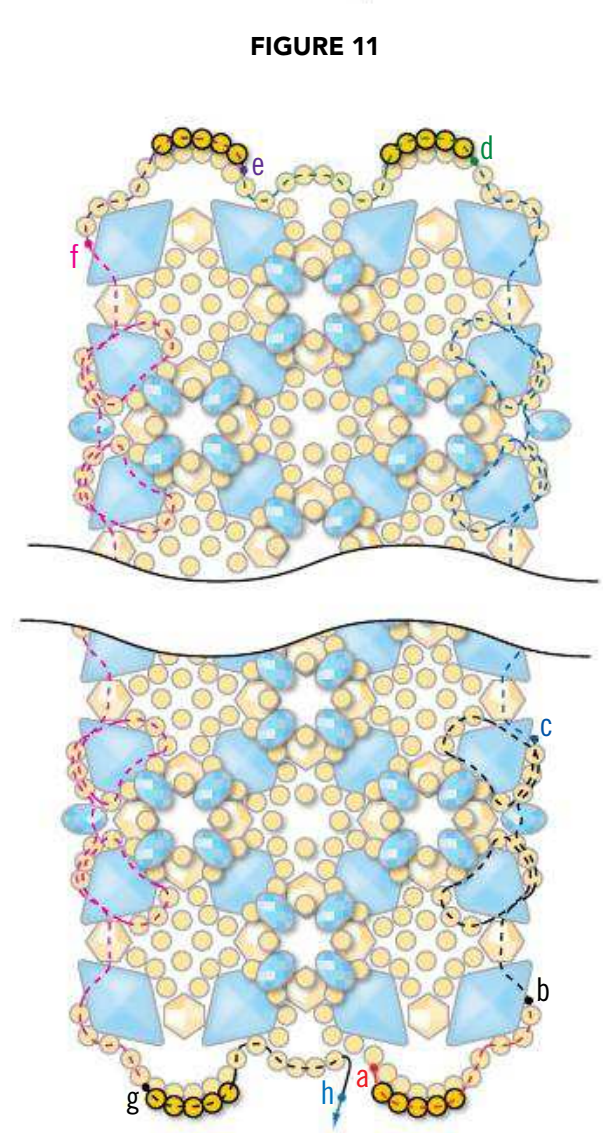

FIGURE 12

JOINING

1) Add a new thread at the end of a strip, exiting an end DiamonDuo as in **figure 8, point a**. Pick up a bicone, and sew through the corresponding end DiamonDuo, bicone, and DiamonDuo on the other strip **(a–b)**. Pick up a bicone, and sew through the corresponding DiamonDuo and bicone on the first strip **(b–c)**.

2) Add 15º's and rondelles as in step 3 of "First component" **(figure 9)**.

3) Add 15º's between the rondelles as in step 4 of "First component", and then sew through the beadwork to exit the center 15º along the edge of the next DiamonDuo **(figure 10, a–b)**. Add 15º's between the center 15º's, and sew through the beadwork as shown **(b–c)**.

4) Work as in steps 1–3 seven times, and then work step 1 once more to complete the join of the two strips. Sew through the beadwork to exit at **figure 11, point a**.

CLASP LOOPS AND EDGING

1) Pick up eight 15º's, and sew through the three 15º's on the adjacent corner and the following DiamonDuo, bicone, DiamonDuo, and two 15º's **(a–b)**.

2) Pick up a 15º, a rondelle, and a 15º, skip the next two 15º's, and sew through the following two 15º's, DiamonDuo, bicone, DiamonDuo, and two 15º's **(b–c)**.

3) Repeat step 2 for the length of the band, but sew through three 15º's after the last stitch **(c–d)**.

4) Pick up eight 15º's, and sew through the next 15º **(d–e)**. Pick up four 15º's, skip four 15º's, and sew through the next 15º **(e–f)**. Pick up eight 15º's, and sew through the three 15º's along the next corner and the following DiamonDuo, bicone, DiamonDuo, and two 15º's **(f–g)**.

5) Work as in steps 2–3 along this edge **(g–h)**.

6) Pick up eight 15º's, and sew through the next 15º **(h–i)**. Pick up four 15º's, skip the next four 15º's, and sew through the next two 15º's **(i–j)**.

REINFORCEMENT

1) Reinforce the loops and edging: Pick up five 15º's, skip the next five 15º's in the loop, and sew through the following five 15º's **(figure 12, a–b)**.

2) Continue through the next DiamonDuo, bicone, DiamonDuo, four 15º's, DiamonDuo, three 15º's, DiamonDuo, three 15º's, rondelle, three 15º's, DiamonDuo, three 15º's, DiamonDuo, and four 15º's **(b–c)**.

3) Continue reinforcing the edge as in step 2 for the length of the bracelet, sewing through five 15º's after the last DiamonDuo **(c–d)**.

4) Pick up five 15º's, skip five 15º's, and sew through the next eight 15º's **(d–e)**. Pick up five 15º's, skip the next five 15º's, and sew through the next five 15º's **(e–f)**.

5) Reinforce this edge as in steps 2–3 **(f–g)**.

6) Pick up five 15º's, skip the next five 15º's, and sew through the following six 15º's **(g–h)**. End the thread.

ATTACH THE CLASP

1) Open a 6 mm jump ring, attach it to a double loop of seed beads at one end of the bracelet, and close the jump ring. Attach a jump ring to the first jump ring.

2) Repeat step 1 to attach a pair of jump rings to the other double seed bead loop at this end of the bracelet.

3) Open a jump ring, and pass it through the two end jump rings and one half of the clasp. Close the jump ring.

4) Repeat steps 1–3 at the other end of the bracelet. **BB**

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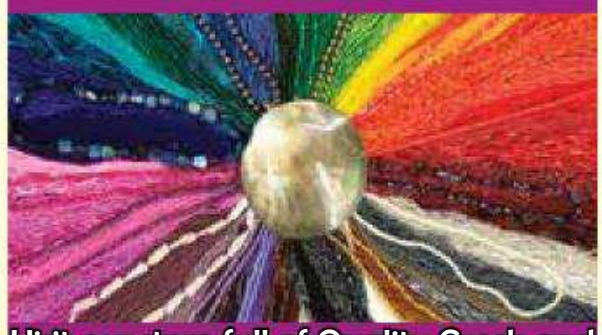

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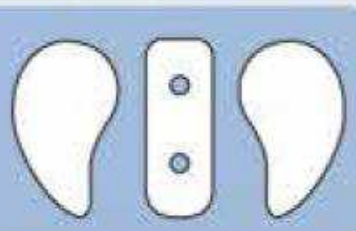

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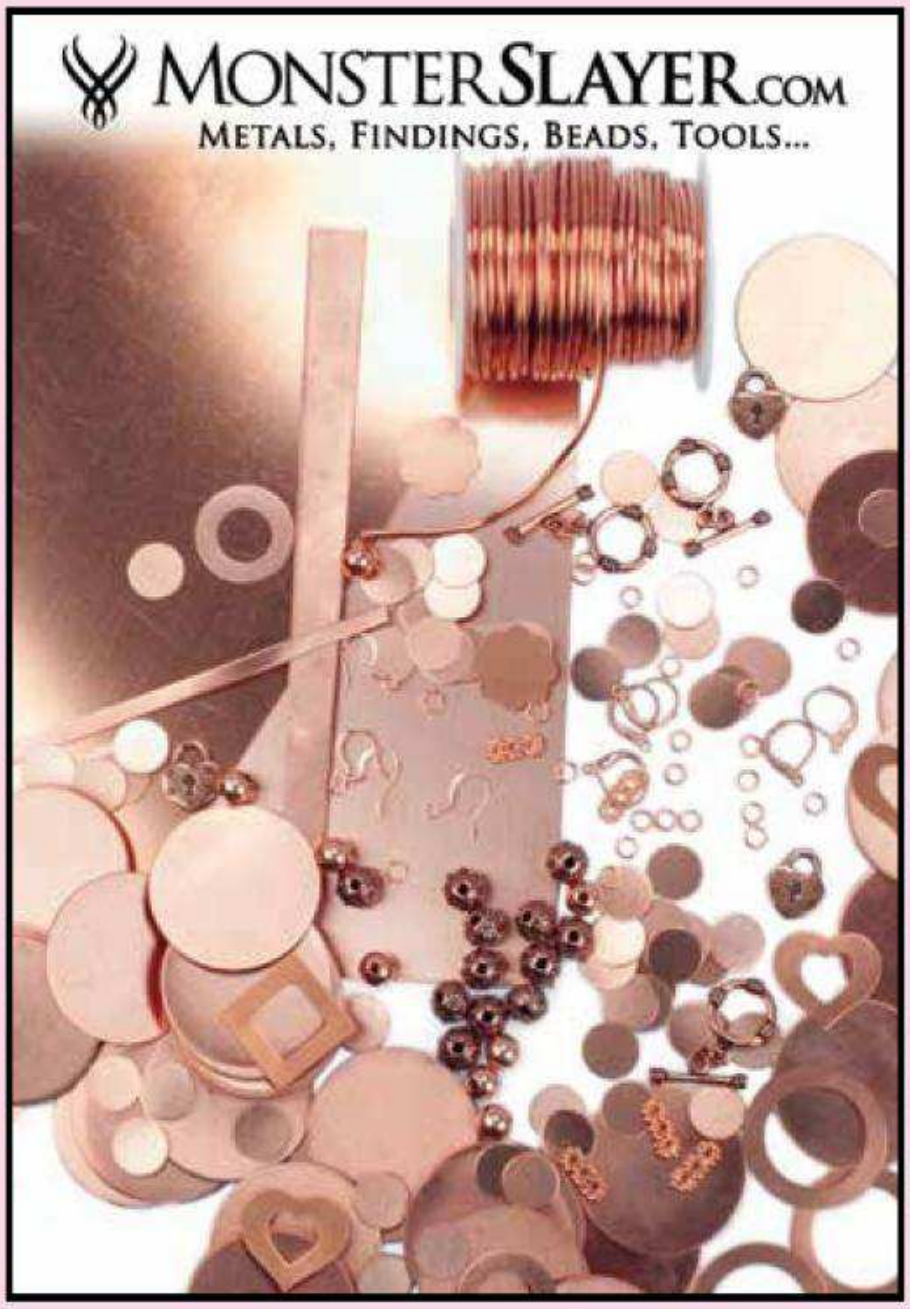

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7th Annual Show
Tropicana Laughlin
Hotel & Casino

Kansas City, MO
March 8, 9, 10, 2019
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PAISLEY LEAF NECKLACE

designed by
Margherita Fusco

DIFFICULTY ●●●○○

bead weaving

materials
necklace 20 in. (51 cm)

- **94** 5 x 8 mm Paisley Duo beads (green gold shine)
- **19** 5 x 8 mm Amos par Puca beads (matte metallic flax)
- **19** 6 mm glass druk beads (matte metallic copper)
- **20 g** 8º seed beads (Toho PF557, permanent finish starlight)
- **10** 11º seed beads (Toho PF557, permanent finish starlight)
- Fireline, 6 lb. test
- beading needles, #11 or #12
- **2** 6 mm jump rings
- **1** clasp
- **2** pairs of chainnose, flat-nose, and/or bentnose pliers

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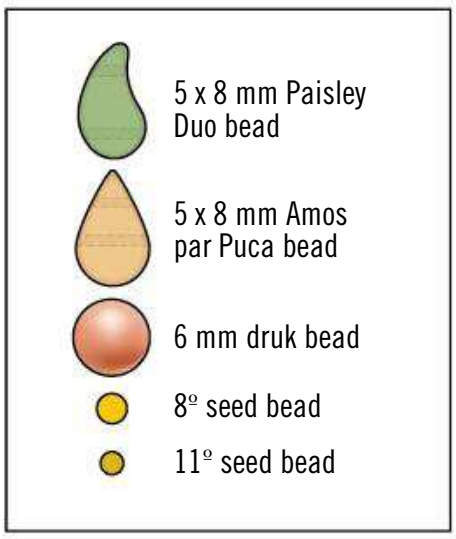
- square knot
- ending and adding thread
- opening and closing jump rings



Paisley Duo bead components give the appearance of a garland of leaves, just in time for the cool days of Autumn.

How to pick up the Paisley Duo beads: Pick up the bead from the inside edge (IE) (concave edge) or the outside edge (OE) (convex edge), sewing through the tip or the base, per the instructions. How to pick up the Amos beads: Pick up the bead through the tip or the base, per the instructions.

SMALL COMPONENT

1) On 2 ft. (61 cm) of thread, pick up an 8º seed bead, a Paisley Duo bead (tip, OE), and two 8ºs, and sew through the open hole of the same Paisley Duo (base, IE) **(figure 1, a–b)**, leaving a 6-in. (15 cm) tail. Pick up a Paisley Duo (tip, IE), an Amos bead (tip), a Paisley Duo (tip, OE), a Paisley Duo (base, OE), and two 8ºs, and sew through the open hole of the same Paisley Duo (tip, IE) **(b–c)**. Tie a square knot with the working thread and tail to form a ring, and continue through the 8º, Paisley Duo (tip, OE), and the next two 8ºs **(c–d)**.

2) Pick up four 8ºs, and sew through the open hole of the next Paisley Duo (base, IE) **(figure 2, a–b)**. Pick up an 8º, and sew through the open hole of the Amos **(b–c)**. Pick up an 8º, and sew through the open hole of the next Paisley Duo (base, OE) **(c–d)**. Pick up four 8ºs, skip the following Paisley Duo, and sew through the next two 8ºs **(d–e)**. Pick up an 8º, a 6 mm druk, and an 8º, and sew through the following six 8ºs, Paisley Duo, and 8º **(e–f)**.

3) Pick up five 8ºs, skip the Amos, and sew through the next 8º and Paisley Duo **(f–g)**. End the threads.

4) Repeat steps 1–3 to make 11 more components.

MEDIUM COMPONENT

1) Work as in step 1 of "Small component," but pick up an additional Paisley Duo on each side of the Amos **(figure 3)**.

2) Work as in step 2 of "Small component" to complete the round **(figure 4, a–b)**.

3) Pick up three 8ºs, skip the next Paisley Duo,

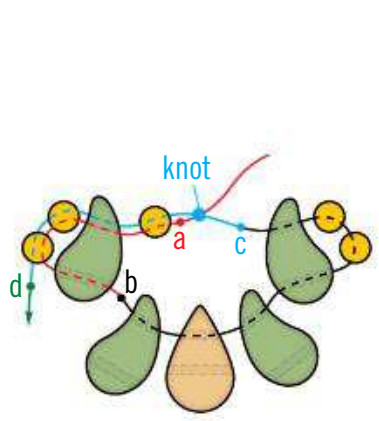
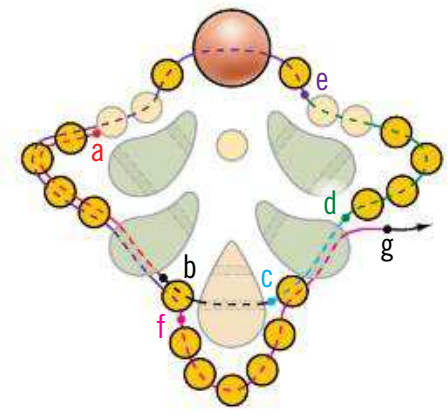


FIGURE 1



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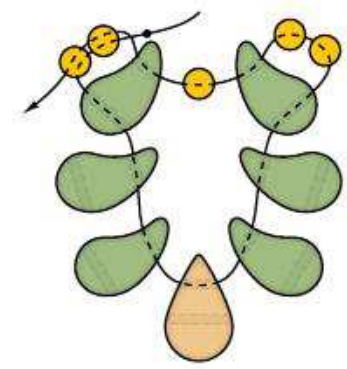


FIGURE 3

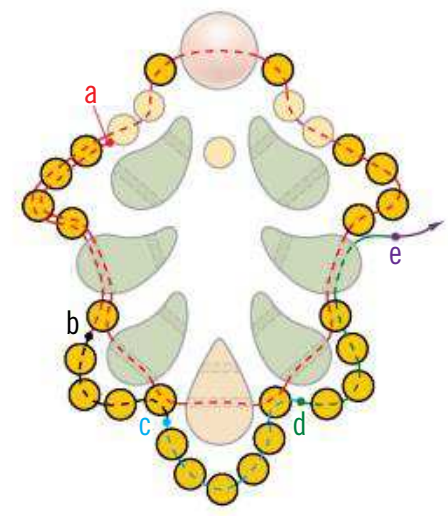


FIGURE 4

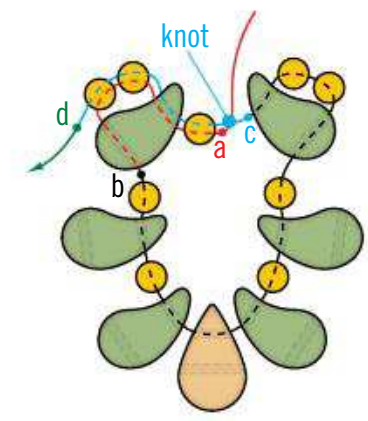


FIGURE 5

and sew through the following 8º **(b–c)**. Pick up five 8ºs, skip the next Amos, and sew through the following 8º **(c–d)**. Pick up three 8ºs, skip the next Paisley Duo, and sew through the following 8º and Paisley Duo **(d–e)**. End the threads.

4) Repeat steps 1–3 to make three more components.

LARGE COMPONENT

1) On 2 ft. (61 cm) of thread, pick up an 8º seed bead, a Paisley Duo bead (tip, OE), and two 8ºs, and sew through the open hole of the same Paisley Duo (base, IE) **(figure 5, a–b)**, leaving a 6-in. (15 cm) tail. Pick up an 8º and a Paisley Duo (tip, IE) twice, an Amos bead (tip), a Paisley Duo (tip, OE) and an 8º twice, a Paisley Duo (base, OE), and two 8ºs, and sew through the open hole of the same Paisley Duo (tip, IE) **(b–c)**. Tie a square knot with the working thread and tail to form a ring, and continue through the 8º, Paisley Duo (tip, OE), and the next two 8ºs **(c–d)**.

2) Pick up seven 8ºs, skip the next Paisley Duo and 8º, and sew through the open hole of the following Paisley Duo (base, IE) **(figure 6, a–b)**. Pick up an 8º, and sew through the open hole of the next bead **(b–c)**. Repeat this last stitch three times **(c–d)**. Pick up seven 8ºs, and sew through the next two 8ºs **(d–e)**. Pick up an 8º, a druk, and an 8º, and sew through the next 11 beads as shown to exit an 8º **(e–f)**.

3) Pick up five 8ºs, skip the next Paisley Duo, and sew through the following 8º **(f–g)**. Repeat this stitch twice, skipping an Amos for the next stitch **(g–h)**. End the threads.

4) Repeat steps 1–3 to make another component.

CENTER COMPONENT

1) On 2 ft. (61 cm) of thread, pick up an 8º, a Paisley Duo (tip, OE), and two 8ºs, and sew through the open hole of the same Paisley Duo (base, IE) **(figure 7, a–b)**, leaving a 6-in. (15 cm) tail. Pick up an 8º and a Paisley Duo (tip, IE) four times, an Amos bead (tip), a Paisley Duo (tip, OE) and an 8º four times, a Paisley Duo (base, OE), and two 8ºs, and sew through the open hole of the same Paisley Duo (tip, IE) **(b–c)**. Tie a square knot with the working thread and tail to form a ring, and continue through the next 8º, Paisley Duo (tip, OE), and the next two 8ºs **(c–d)**.

2) Pick up five 8ºs, skip the adjacent Paisley Duo, and sew through the open hole of the next two Paisley Duos (base, IE) **(figure 8, a–b)**. Pick up an 8º, and sew through the open hole of the following two Paisley Duos (base, IE) **(b–c)**. Pick up an 8º, and sew through the open hole of the Amos **(c–d)**. Pick up an 8º, and sew through the open hole of the next two Paisley Duos **(d–e)**. Repeat this last stitch once more **(e–f)**. Pick up five 8ºs, skip the next Paisley Duo, and sew through the following two 8ºs **(f–g)**. Pick up an 8º, a druk, and an 8º, and sew through the next 10 beads as shown to exit an 8º **(g–h)**.

3) Pick up seven 8ºs, skip the next two Paisley Duos, and sew through the following 8º **(figure 9, a–b)**. Pick up five 8ºs, skip the Amos, and sew through the following 8º **(b–c)**. Pick up seven 8ºs, skip the next two Paisley Duos, and sew through the following 8º **(c–d)**. End the threads.

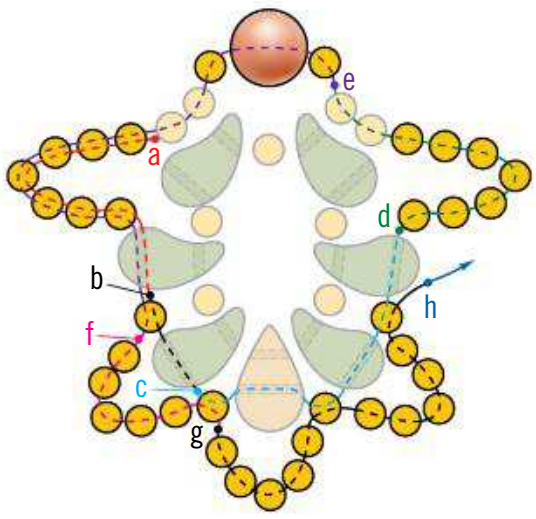


FIGURE 6

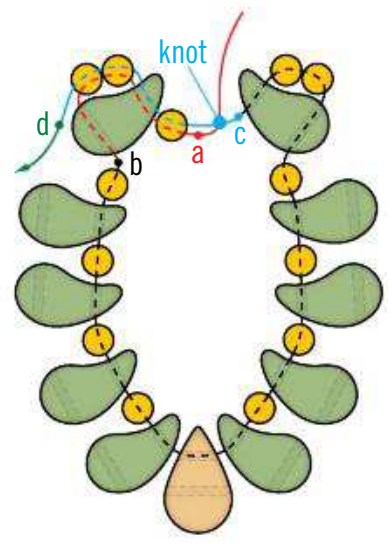


FIGURE 7

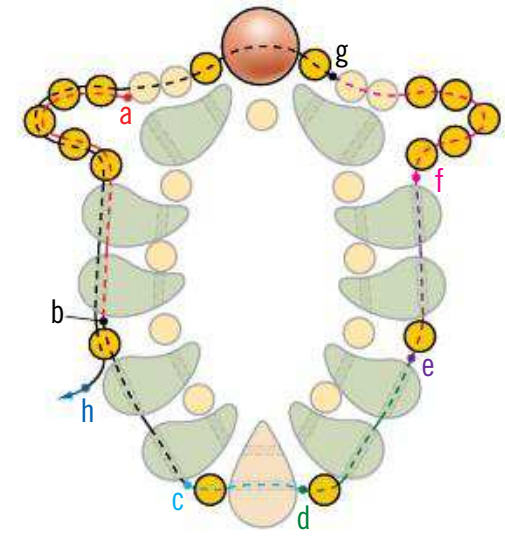


FIGURE 8

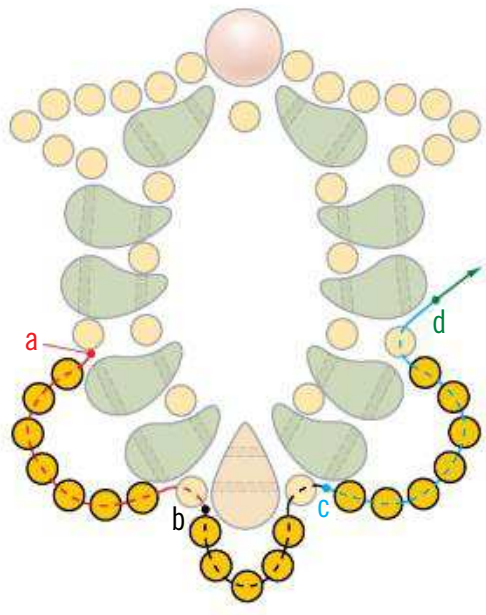


FIGURE 9

ASSEMBLY

1) Add 1 yd (.9 m) of thread to a small component, exiting the fifth 8º from the top-right side of the beadwork **(figure 10, point a)**. Pick up an 8º, and sew up through the corresponding 8º on another small component **(a–b)**. Pick up an 8º, and sew down through the 8º your thread exited at the start of this step **(b–c)**. Retrace the thread path of the join, and continue through the next 12 beads as shown to exit the corresponding 8º on the other side of the new component **(c–d)**. Repeat these stitches to connect a total of six small components and two medium components.

2) To connect the remaining components, work as in step 1 with the following changes:

• Connect the medium component to a large component, attaching it to the sixth 8º on the left side of the large component. Exit the fifth 8º on the right side of the large component.

• Connect the large component to the center component, attaching it to the fifth 8º on the left side of the center component, and exiting the fifth 8º on the right side.

• Connect the center component to the large component, attaching it to the fifth 8º on the left side of the large component, and exiting the sixth 8º on the right side.

• Connect the large component to the medium component, attaching it to the fifth 8º on the left side of the medium component, and exiting the fifth 8º on the right side.

• Attach one more medium component, connecting it to the fifth 8º on each side.

• Connect the remaining six small components as before.

3) With the working thread exiting the fifth 8º from the top-right side of the end small component, pick up five 11º seed beads, and sew through the 8º your thread exited at the start of this step **(figure 11, a–b)**. Sew through the five 11ºs just added, followed by the next four 8ºs, druk, and the next 8º **(b–c)**.

4) Pick up three 8ºs, and sew through the top 8º added for the adjacent join **(c–d)**. Pick up three 8ºs, and sew through the 8º adjacent to the druk, the druk, and the next 8º **(d–e)**. Repeat this stitch for the remainder of the necklace, and then sew through the next four 8ºs on the last component.

5) Pick up five 11ºs , and sew through the 8º your thread exited at the start of this step. Retrace the thread path, and end the threads.

6) Open a jump ring, and attach it to the loop on one end of the necklace and half of the clasp. Repeat at the other end of the necklace. **BB**

Margherita Fusco
fusco_margherita@yahoo.it
75marghe75.blogspot.it
75marghe75.etsy.com

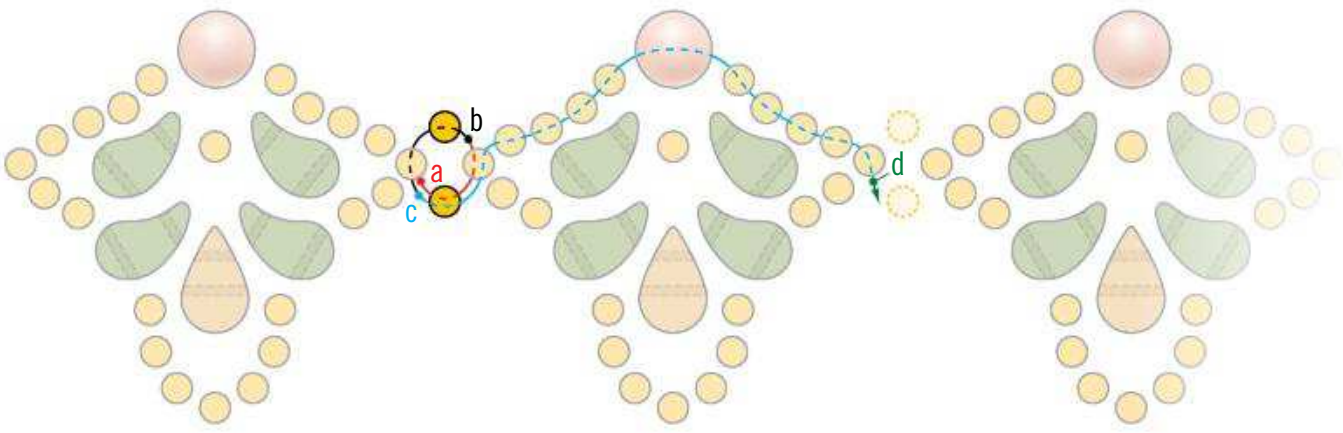


FIGURE 10

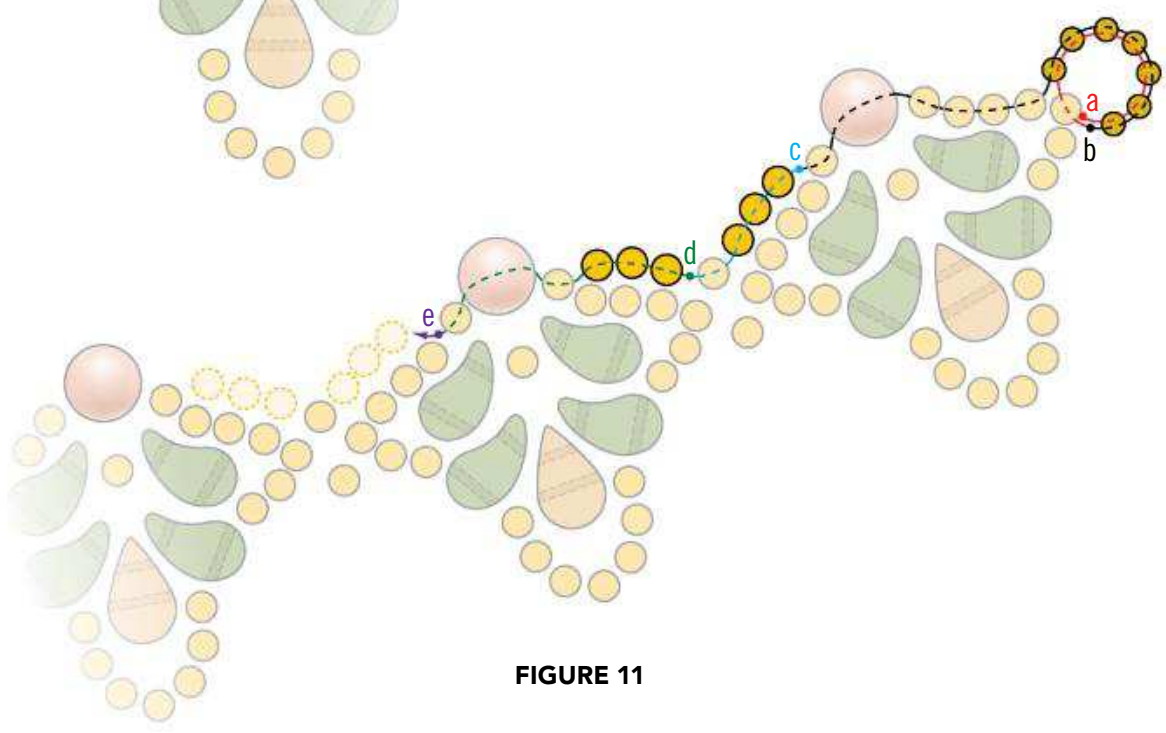


FIGURE 11

COVER STORY

AUTUMNAL BEADED BEADS

designed by
Jessica Lawhorn

DIFFICULTY ●●○○○

ladder stitch / herringbone /
tubular peyote stitch

materials

turquoise/gold beaded bead
⅞ in. (2.2 cm)

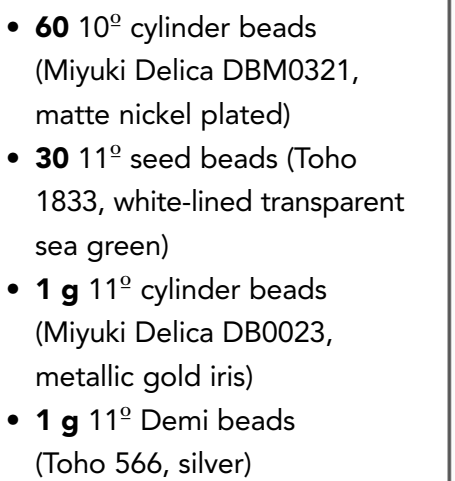
- **1** 19 mm wooden bead (decobeading.etsy.com)
- **40** 2 mm fire-polished beads (alabaster pastel emerald)
- **60** 10º cylinder beads (Miyuki Delica DBM0321, matte nickel plated)
- **30** 11º seed beads (Toho 1833, white-lined transparent sea green)
- **1 g** 11º cylinder beads (Miyuki Delica DB0023, metallic gold iris)
- **1 g** 11º Demi beads (Toho 566, silver)
- **1 g** 15º seed beads (Miyuki 457L, metallic light bronze)
- Fireline 6 lb. test
- **2** beading needles, #12
- double-sided "red-liner" tape
- roundnose pliers

Find info for the alternate colorways at **FacetJewelry.com/resourceguide**

Find basics online:

FacetJewelry.com/basics

- ladder stitch; making a ladder, joining a ladder into a ring
- herringbone stitch, tubular
- peyote stitch, tubular
- ending and adding thread
- square knot



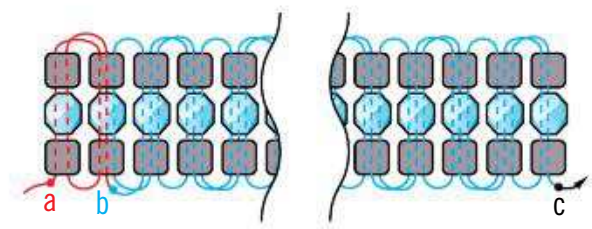


FIGURE 1

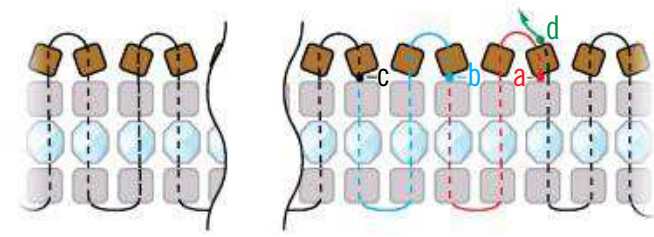


FIGURE 2

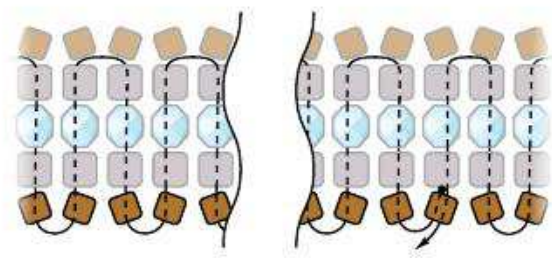


FIGURE 3

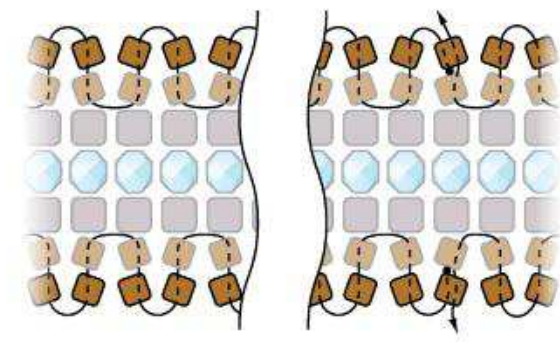


FIGURE 4

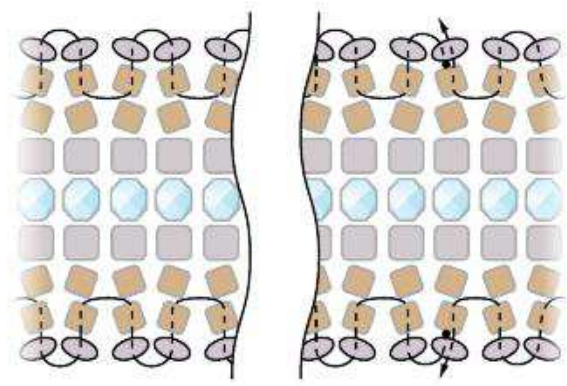


FIGURE 5

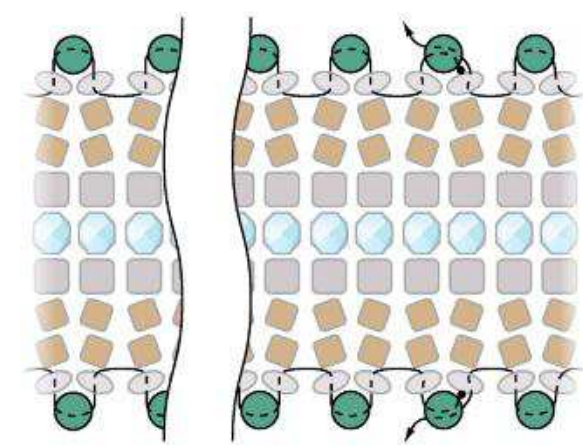


FIGURE 6

Use a collection of classic stitches to make a set of beaded beads that pairs perfectly with your favorite fall sweater.

LADDER STITCH ROW

1) On 7 ft. (2.1 m) of thread and leaving a 3-ft. (.9 m) tail, pick up a 10º cylinder bead, a 2 mm fire-polished bead, two 10ºs, a 2 mm, and a 10º. Sew through all the beads again so that you have two rows of beads, each containing a 10º, a 2 mm, and a 10º **(figure 1, a–b)**.

2) Picking up a 10º, a 2 mm, and a 10º in each stitch, work in ladder stitch until you have a total of 30 2 mms **(b–c)**. Zigzag back through the ladder to stabilize it and straighten it out.

3) Wrap a piece of double-sided tape around the equator of the wooden bead. Peel off the backing, and press the tape down to conform to the shape of the wooden bead.

4) Wrap your ladder around the equator of the wooden bead, centering it as best you can. The ends of the ladder may not meet perfectly. That's OK.

5) Use a ladder stitch thread path to join the ends of the strip, and tie the ends together with a square knot. Use your fingernails to gently press the ends of the ladder toward the knot to close up any remaining gap in the join. Retrace the thread path through the join.

6) Attach a needle to the tail. With one of the needles, sew through the row of beads that the other thread end is exiting so that the threads are exiting opposite ends of the same row. Gently pull the threads in opposite directions to close up any remaining gap between the end rows.

HERRINGBONE AND PEYOTE ROUNDS

1) Working with one needle at a time, alternating side to side, stitch rounds of herringbone as follows:

Round 1: With one needle, pick up two 11º cylinder beads, and sew down through all three beads in the next row of the ladder and up through the following row **(figure 2, a–b)**. Repeat this stitch **(b–c)** all the way around the ladder, treating each set of three beads as if they were a single bead. After adding the last stitch in the round, step up through the first cylinder added in this round **(c–d)**.

Print all the materials for the projects in this issue at BeadAndButton.com/resources.

tip These beaded beads have large holes, so they're perfect for stringing on ribbon, cord, or leather. If you want to put them on something thinner, you may want to work another round or two of peyote at each end to create a smaller opening.

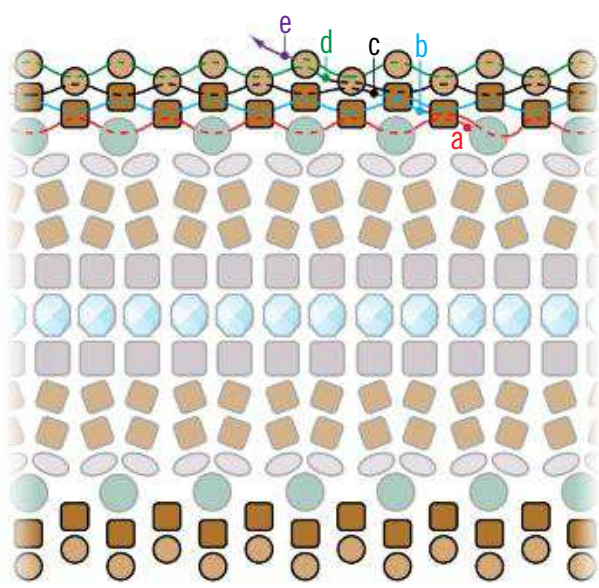


FIGURE 7

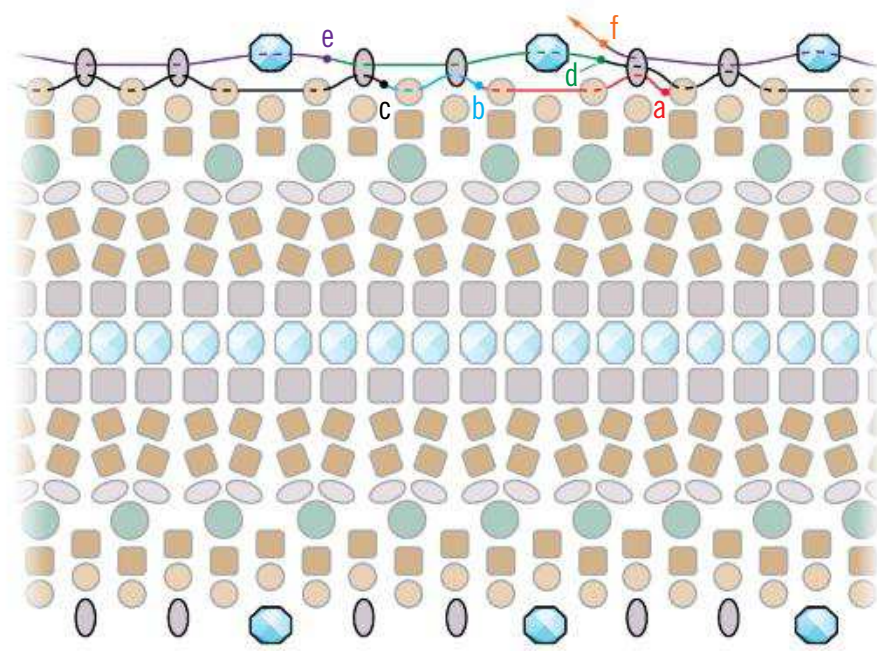


FIGURE 8

Round 1a: Using the other needle, repeat round 1 on the other side of the ladder **(figure 3)**.

Rounds 2 and **2a:** On each side and working off the previous rounds of herringbone, pick up two cylinders, and sew down through the next cylinder and up through the following one. Repeat around the ring **(figure 4)**.

Rounds 3 and **3a:** Work one round on each side using 11º Demi beads **(figure 5)**. These beads may seem to be askew but don't worry about it — this will be straightened out in the next round.

Rounds 4 and **4a:** Follow a herringbone thread path, but for each stitch, pick up one 11º seed bead instead of two **(figure 6)**.

Rounds 5 and **5a:** On one side, work a round of peyote stitch using 11º cylinder beads **(figure 7, a–b)**. Repeat on the other side.

Rounds 6 and **6a:** Repeat rounds 5 **(b–c)** and 5a. Before moving on to the next row, look at the beadwork. Are the ends about equidistant from the hole? If not, put the tips of a pair of pliers into the hole on the side that has more wood showing, and gently push the beadwork toward that hole. It may be challenging, but you should be able to move it a bit.

Rounds 7 and **7a:** On one side, work a round of peyote using 15º seed beads **(c–d)**. Repeat on the other side.

Rounds 8 and **8a:** Repeat rounds 7 **(d–e)** and 7a.

2) To decrease, work one peyote stitch with a Demi bead, but sew through two 15ºs in the previous round instead of one **(figure 8, a–b)**. Pick up a Demi, and sew through one 15º **(b–c)**. Repeat this pattern four times to complete the round, and step up through the first Demi added in this round **(c–d)**. Repeat this round on the other side.

3) For the final round on each side, pick up a 2 mm, and sew through the next two Demis in the previous round **(d–e)**. Repeat four times to complete the round **(e–f)**, and end the thread. Repeat on the other edge. **B&B**

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MERRY-GO-ROUND EARRINGS

designed by Patricia Parker

DIFFICULTY ●●○○○

circular peyote / bead weaving

materials

purple/blue earrings
1⅞ x 1¼ in. (4.8 x 3.2 cm)

- **2** 5 x 16 mm dagger beads (etched magic)
- **2** 6 mm two-hole cabochon beads (etched slipperit)
- **18** 6 mm DiscDuo beads (pastel bordeaux)
- **1 g** 8º seed beads (Toho 107, light sapphire transparent luster)
- **1 g** 11º seed beads (Toho 107, light sapphire transparent luster)
- **1 g** 11º Demi beads (Toho 506C, higher metallic June bug)
- **4** 4 mm jump rings
- **1** pair of earring findings
- Fireline, 6 lb. test
- beading needles, size #11 or #12
- **2** pairs of chainnose, flatnose, and/or bentnose pliers

Find info for the alternate colorway at **FacetJewelry.com/resourceguide**

Find basics online:

FacetJewelry.com/basics

- peyote stitch: circular
- ending and adding thread

You'll love these fun and easy earrings, which are great for everyday wear.

How to pick up two-hole cabs: with the flat side on your work surface and the rounded side up, sew through the left hole (LH) or the right hole (RH), per the instructions.

How to pick up DiscDuo beads: pick up the beads through the left hole (LH) or the right hole (RH), per the instructions.

EARRINGS

1) On 4 ft. (1.2 m) of thread and leaving a 6-in. (15 cm) tail, pick up a two-hole cabochon (LH) and three 11º seed beads, and sew down through the open hole of the same cab **(figure 1, a–b)**. Pick up three 11ºs, sew through the first hole of the cab, and continue through the first three 11ºs added **(b–c)**.

2) Pick up six 11ºs, and sew through the next three 11ºs **(figure 2, a–b)**. Repeat this stitch once more **(b–c)** to form a ring, and continue through the next 16 11ºs in the ring **(c–d)**.

3) Working in circular peyote stitch, pick up an 8º seed bead, skip the next 11º in the ring, and sew through the following 11º **(figure 3, a–b)**. Repeat this stitch eight times to complete the round, and step up through the first 8º added in this round **(b–c)**.

4) Pick up an 8º, and sew through the next 8º in the previous round **(c–d)**. Repeat this stitch eight times to complete the round, and step up through the first 8º added in this round **(d–e)**. Retrace the thread path to tighten the beads.

5) Pick up a 6 mm DiscDuo (RH), and sew through the next 8º in the previous round **(figure 4, a–b)**. Repeat this stitch eight times to complete the round, and step up through the first DiscDuo added in the round **(b–c)**. Pull the thread to tighten the beads.

6) Pick up two 11º Demi beads, and sew through the inner hole of the next DiscDuo **(c–d)**. Repeat this stitch eight times to complete the round **(d–e)**. If needed, adjust the tension so the beads lie flat. Sew through the open hole of the same DiscDuo **(e–f)**.

7) Pick up a Demi, an 8º, and a Demi, and sew through the open hole of the next DiscDuo **(figure 5, a–b)**. Repeat this stitch eight times to complete the round, and step up through the first three beads added in this round **(b–c)**.

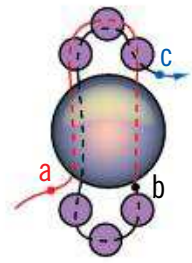


FIGURE 1

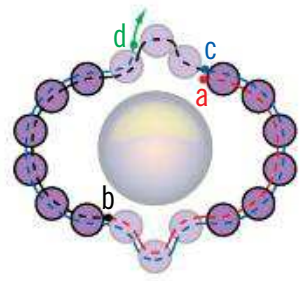


FIGURE 2

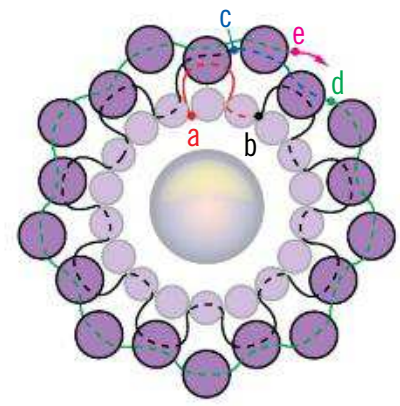


FIGURE 3

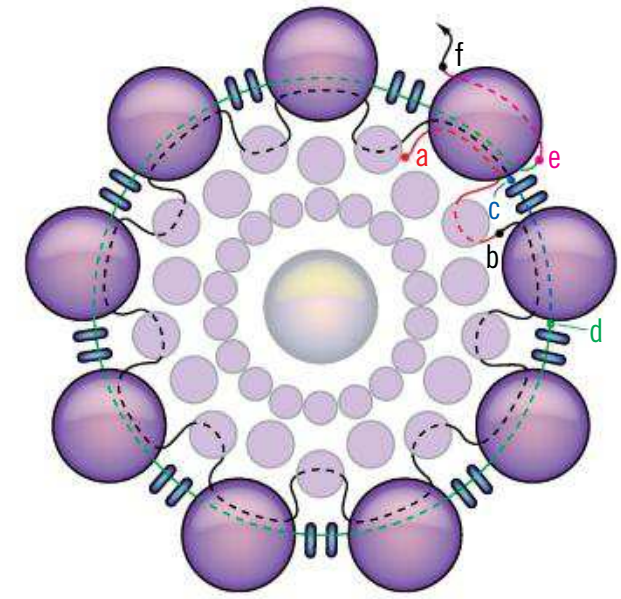


FIGURE 4

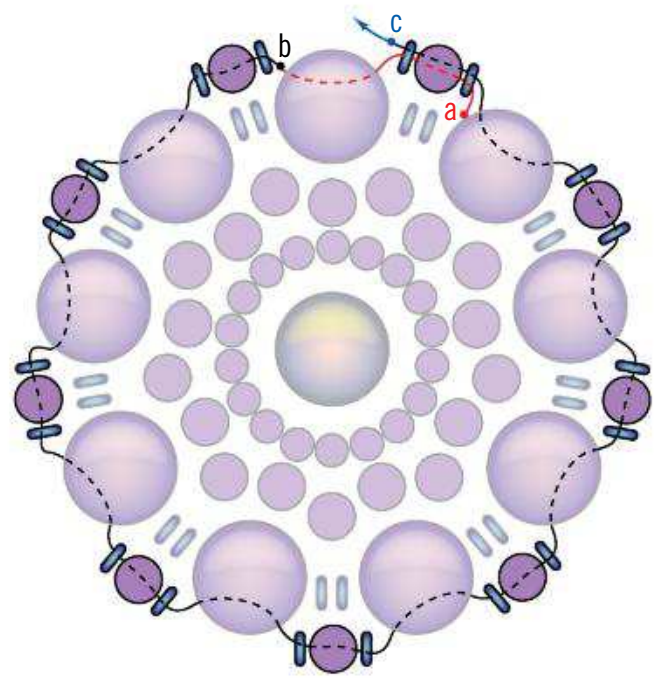


FIGURE 5

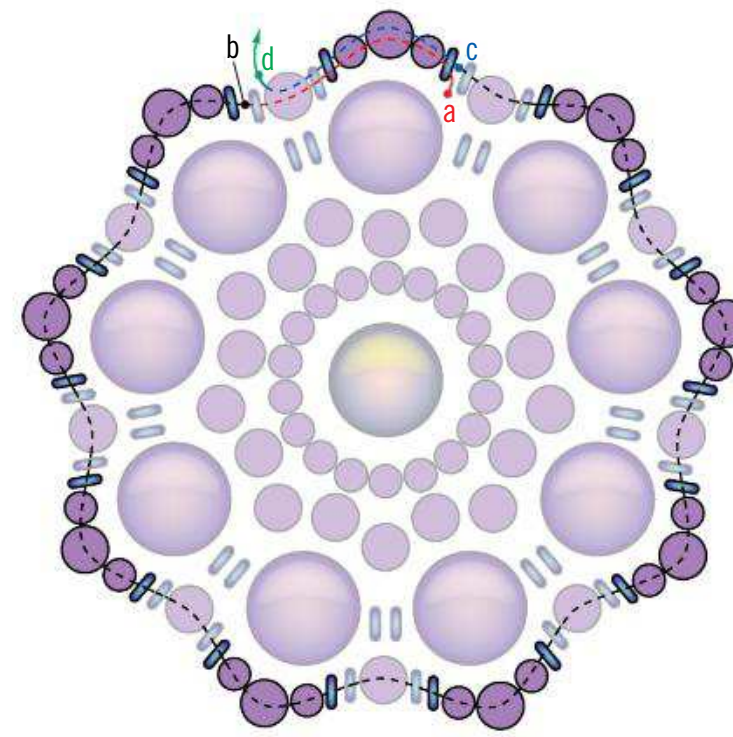
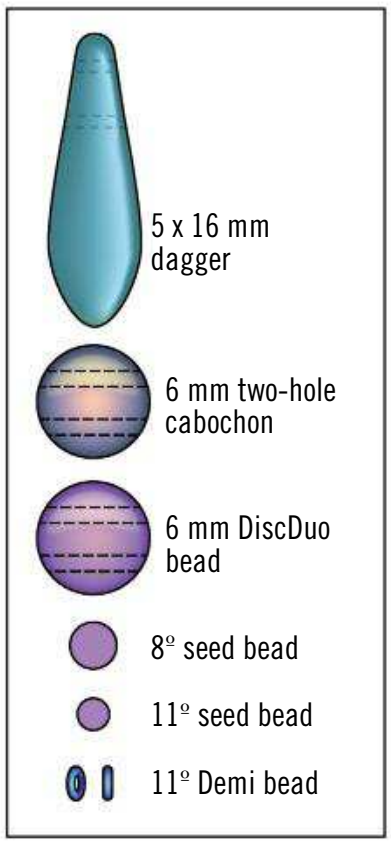


FIGURE 6



8) Pick up a Demi, an 11º, an 8º, an 11º, and a Demi, and sew through the next Demi, 8º, and Demi **(figure 6, a–b)**. Repeat this stitch eight times to complete the round **(b–c)**. Retrace the thread path to tighten (not shown in figure for clarity), and continue through the next seven beads to exit an 8º between two Demis **(c–d)**.

9) Pick up an 11º, a Demi, an 11º, a 5 x 16 mm dagger bead, an 11º, a Demi, and an 11º, and sew through the 8º your thread is exiting, going in the same direction **(figure 7)**. Retrace the thread path to reinforce the connection, and end the threads.

10) Attach a 4 mm jump ring to the top 8º (opposite the dagger). Use another 4 mm jump ring to attach an earring finding to the first jump ring.

11) Make another earring. **B&B**

go daggerless

Skip step 9 for a dagger-free earring.

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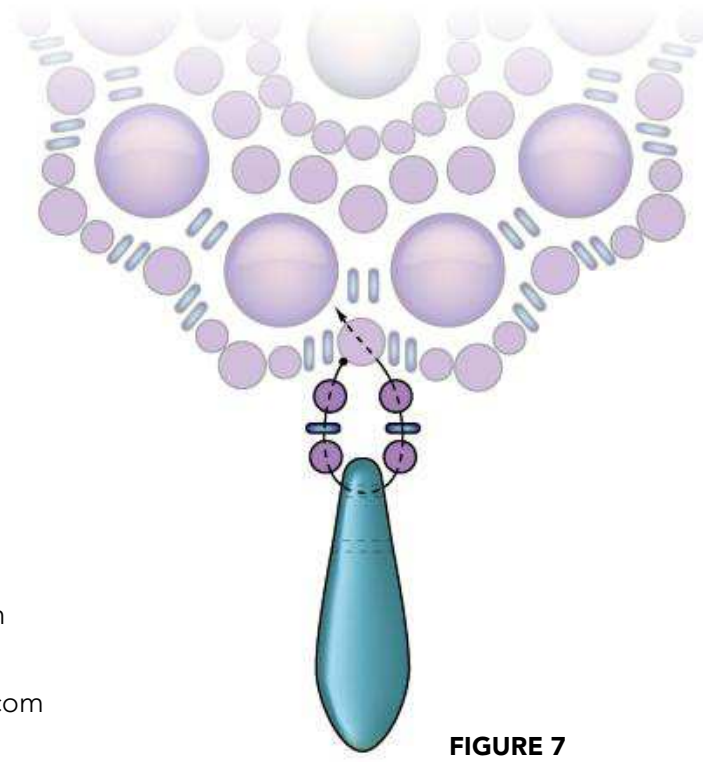


FIGURE 7

SNAKESKIN BRACELET

designed by
Barbara Zaner Miezejewski

DIFFICULTY ●●○○○

bead crochet

Triangular pinch beads nestle together in a pattern that resembles snakeskin. The large beads, combined with a handy starter technique, translate into a quick-to-make bead crochet project.

materials
bracelet 7 in. (18 cm)

- **1** 6 x 8 mm faceted rondelle
- **215** 5 x 3 mm pinch beads
- **25** 8º seed beads for starter stump (any color)
- **2** 7–10 mm bead caps
- YLI Jeans Stitch or Gutermann Top Stitch thread
- Fireline, 6 lb. test, or nylon beading thread, size D (for starter stump)
- **1** 5-in. (13 cm) Big Eye needle (for bead stringing)
- **1** 3-in. (7.6 cm) Big Eye needle (for making starter stump and finishing)
- .75–.9 mm steel crochet hook

Find basics online:
FacetJewelry.com/basics

- ladder stitch
- square knot

STARTER STUMP

The traditional way to start a bead crochet project is to use chain stitch. Many people find it difficult to use this method because there is little to hold onto at first and the order of stitches is hard to make out. A reusable starter stump eliminates the frustration and confusion inherent in the traditional method of starting a bead crochet project.

1) To make a starter stump: On 1 yd. (.9 m) of beading thread, pick up 10 8º seed beads, and sew through all the beads again to make two stacks of five beads each **(photo a)**.

2) Work in ladder stitch with five beads per stitch until you have a total of five rows **(photo b)**. Join the ladder ends into a ring, and tie the threads together with a square knot.

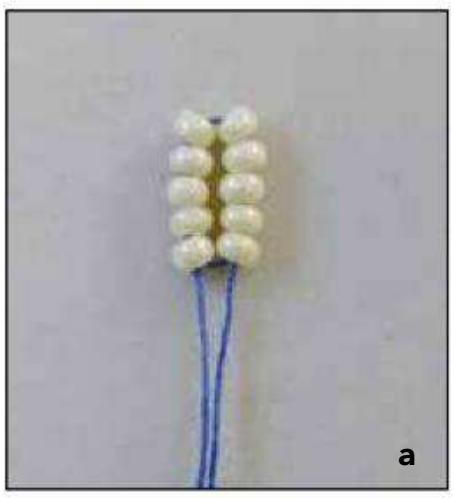
BEAD CROCHET ROPE

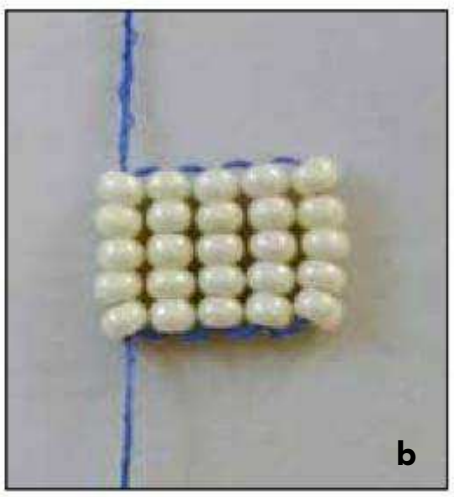
1) Attach the 5-in. (13 cm) Big Eye needle to the end of the YLI Jeans Stitch or Gutermann thread (do not cut it from the spool).

2) String all the pinch beads onto the cord. For a 7-in. (18 cm) bracelet, you should have about 45 in. (1.2 m) of strung beads. Adjust the bead count as needed: 1 in. (2.5 cm) of finished rope requires about 25 pinch beads.

size wise To size your bracelet correctly, first measure the widest part of your hand, then subtract the total length of the bead caps and focal bead. This is about how long your bead crochet rope needs to be. The rule of thumb for a bead crochet project is that 5–6 in. (13–15 cm) of strung beads yields about 1 in. (2.5 cm) of bead crochet rope. Since these pinch beads wedge tightly together, you need to add a few more inches to be safe.

3) Leaving a 6-in. (15 cm) tail, use your crochet hook to pull a small loop of the cord under a thread bridge at one end of the starter stump. Catch the working thread with the hook (called a yarn over),


a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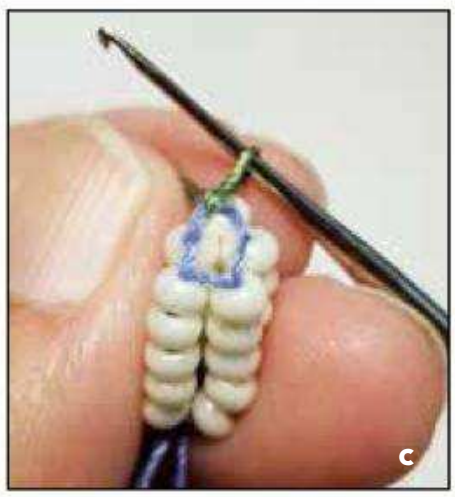
c

and pull it back through the loop **(photo c)**. Pull to tighten.

4) Slide the hook under the adjacent thread bridge on the stump, and slide a bead up to the hook **(photo d)**. Push the bead toward the back of the hook, yarn over in front of the bead, and pull the cord under the thread bridge and through the loop on the hook **(photo e)**. You will end with one loop on the hook. This is called a bead slip stitch. Repeat this stitch around the starter stump, attaching a bead to each of the thread bridges on the starter stump. Note that these beads sit perpendicular to the beads below.

5) Continue in bead slip stitch: Insert the hook to the left of the next bead in the previous round, and flip that bead to the right (push it back; **figure 1** and **photo f**). Slide the next bead down to the hook, yarn over **(figure 2)**, and pull through both the stitch and the loop on the hook.

6) Working counterclockwise, continue in bead slip stitch until all the beads have been used or you've reached the desired length.

choose your own colors Use your own colors for the pinch beads and raid your stash for a similarly sized rondelle or center bead of your choice.

need a break?

Use a safety pin to secure the loop when not working on the rope.

7) Bind off the rope by working a slip stitch in each end bead without adding beads. Leaving a 10-in. (25 cm) tail, trim the cord, and pull it through the last loop.

8) Carefully cut the cord that attaches the rope to the starter stump. Do not cut the thread of the starter stump itself. You want to leave it intact so that you can use it again.

9) Carefully remove enough rounds of beads from this end of the rope so you have at least a 4-in. (10 cm) tail to use for finishing **(photo g)**.

10) Attach a 3-in. (7.6 cm) Big Eye needle to one end of the cord, and string a bead cap (wide end first), the focal bead, and a bead cap (narrow end first). Using the other end of the cord, sew through the bead caps and focal **(photo h)**. Working with one cord end at a time, sew into the rope and exit the beadwork at least ½ in. (1.2 cm) from the end. Pull tight. With each cord end, sew back through the rope, the focal bead, and the end caps. Sew into the other end of the rope, and then sew back and forth through the rope width-wise a few times, catching a couple of internal cords with each pass. Be careful that the cords don't loop around any of the beads. When the cords have been securely anchored, trim the cord as close to the work as possible. **B&B**

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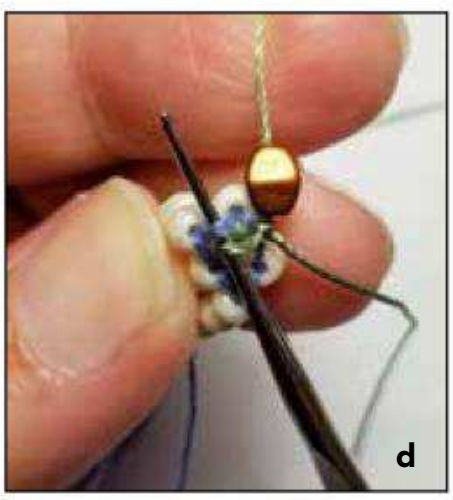

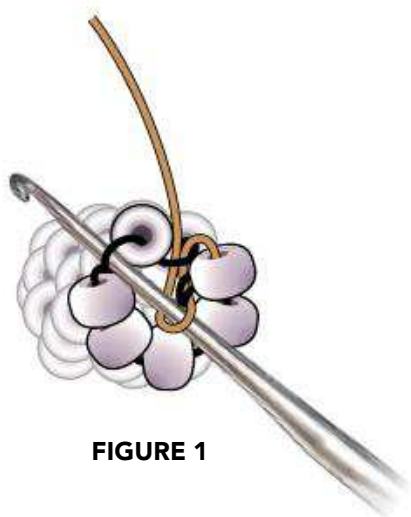

FIGURE 1

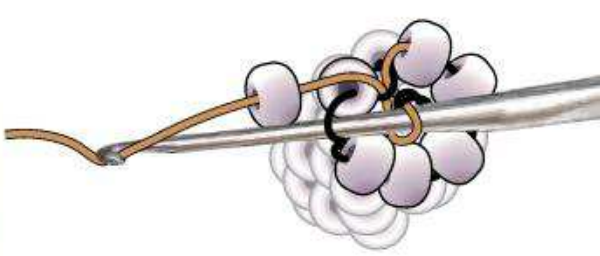

FIGURE 2

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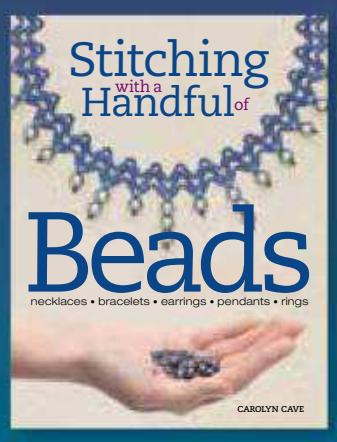
Project Books *for Bead Stitchers*

If you liked the stitching projects in this issue of *Bead&Button*, check out these project-packed books from Kalmbach Media!



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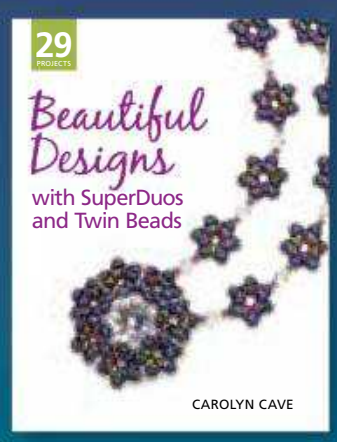

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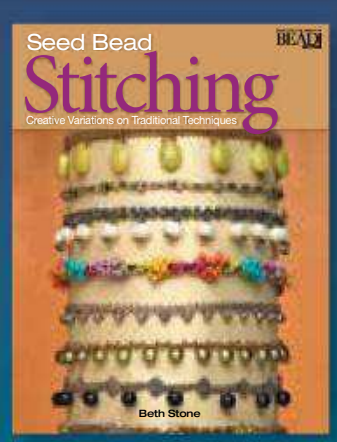

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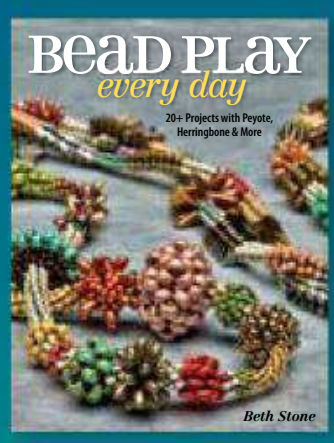

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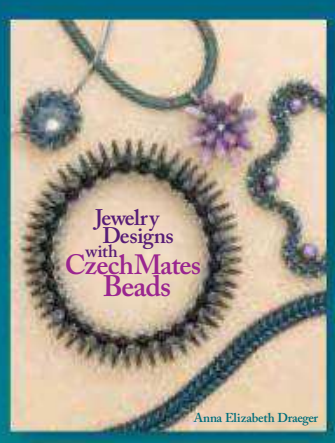

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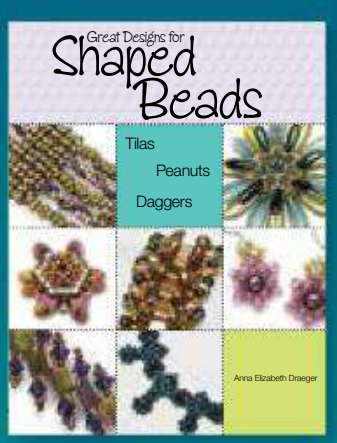

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P33730

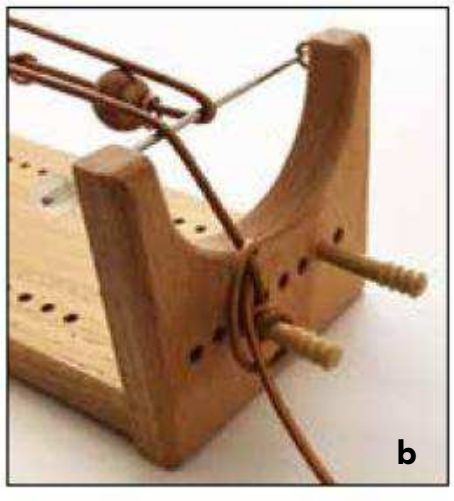
WAVY WEAVE LEATHER BRACELET

designed by Elaine Teevens

DIFFICULTY ●●○○○

leather wrapping

a

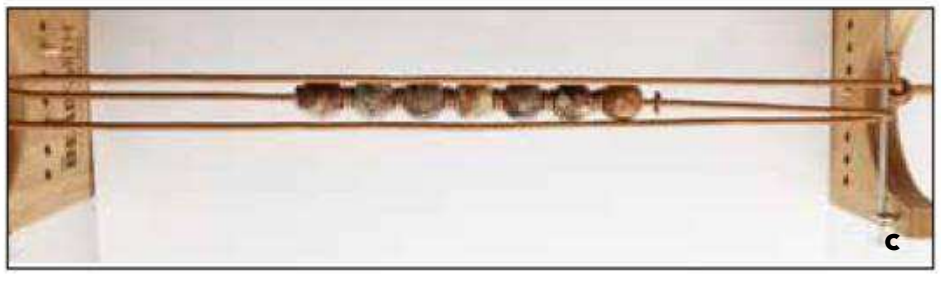

b

Show off large-hole beads with simple weaving techniques.

WARP THE LOOM

1) If using a Little Ricky loom, set the headstock of the loom in the very last set of holes, as far from the base as possible. If using the regular Ricks Loom, set the headstock of the loom so the bars are at least 1 in. (2.5 cm) longer than the desired weaving length apart. Place pegs in the tailstock and headstock of the loom slightly off-center, to the right on one end and to the left on the other end. Make sure both bars are secured with stoppers.

2) Cut 3 ft. (.9 m) of leather. At one end, form a small loop, and secure it with an overhand knot. Place the loop over the peg on the tailstock **(photo a)**. Bring the leather up over the bar, across the loom, over the bar at the headstock of the loom, and back around under the bar. String a 6 mm jump ring, a 10 mm bead, and another jump ring. Repeat this sequence six times for a total of seven ring/bead/ring sequences. Bring the leather over and under the bar at the tailstock of the loom again, and back over the bar at the headstock. Secure by wrapping two or three times around a peg on the headstock of the loom and then tying a half-hitch knot **(photo b)**. **Photo c** shows the warped Little Ricky loom.


c

materials

bracelet 7⅛ in. (18.1 cm)

- **7** 10 mm large-hole beads (jasper)
- **14** 6 mm jump rings (antique copper)
- **2** 6–8 mm jump rings (any color)
- **1** 10 mm flat magnetic clasp
- **13 ft. (4 m)** 1.5 mm round leather (metallic green)
- Ricks or Little Ricky loom
- flush cutters
- chainnose pliers
- cyanoacrylate glue (e.g. Super New Glue)
- clips (optional)
- permanent marker (to match the color of the leather, optional)

Find basics online:

FacetJewelry.com/basics

- overhand knot
- half hitch-knot

note If using the full-size Ricks loom, you have the option of adding a jump ring to each bar and then running the cord through the jump rings instead of going around the bars **(photo d)**. This has the advantage of keeping the warps parallel to each other. This does not typically work with the Little Ricky loom as the loom is shorter and the jump ring method takes up an extra ½ in. (1.2 cm) in length on the loom.

WEAVE THE BRACELET

1) Cut the remaining leather in half. Find the center of the strands, and weave them through the warps in a simple over/under pattern between the fourth and fifth ring/bead/ring sequence.

2) Working toward the end with only three ring/bead/ring sequences and using the two strands as one flat piece, flip the leather over, and weave back through the warps in the other direction. Repeat once more for a total of three rows **(photo e)**.

3) Adjust the weave: Tighten and adjust the first three rows so the weaving is closer together and in the center of the loom. It will not be perfectly tight just yet **(photo f)**. Add one more row of weaving for a total of four rows **(photo g)**. Adjust if needed to ensure the weaving is in the middle of the warps.

have patience Getting the weave started is a bit tricky, but as with any new skill, it will become easier as you go.

4) Begin coiling: Take the inside weft strand, and weave across the warps **(photo h)**. Wrap this strand seven times around the outside warp. If desired, secure with a clip until the other side is coiled **(photo i)**. Wrap the remaining weft strand six times around the other outside warp **(photo j)**.

fully adjustable If you are using beads larger or smaller than the 10 mm beads shown here, adjust the number of coils so the coiled sections wrap snugly around each side of the bead.

5) Add beads and jump rings: Slide the middle ring/bead/ring sequence up between the coils. Weave the strand you initially wove with back across the warps so both weft strands are back together **(photo k)**. Adjust the coils so they are tight. Weave both weft strands four times and adjust the weaving so it is tight **(photo l)**.

6) Continue to weave the bracelet on one side until you have wrapped around all the bead/ring/bead sequences on this end. Using the other ends of the leather, continue to weave in the opposite direction until all seven ring/bead/ring sequences have been wrapped and there is at least one woven row with the double weft at each end.

size wise The finished bracelet will be the length of the weaving plus the length of the clasp. The clasp used for this project is just under 1 in. (2.5 cm), so to make a 7½-in. (19.1 cm) bracelet, for example, the weaving should be just over 6½ in. (16.5 cm). Depending on the desired length, weave additional rows as needed.

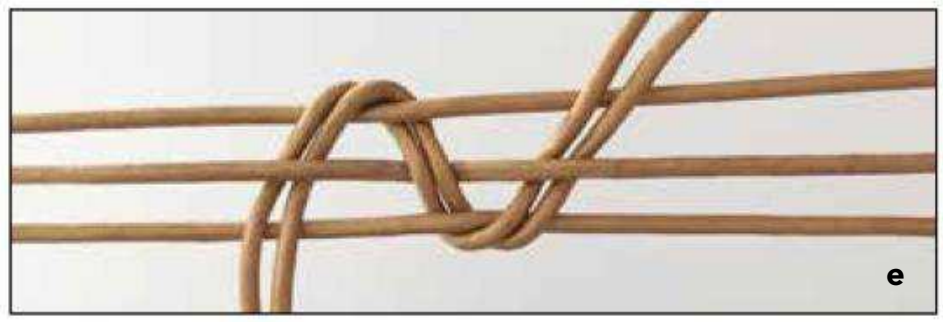
camouflage Use a marker in the same color as your leather to hide any nicks or the cut ends of the leather.

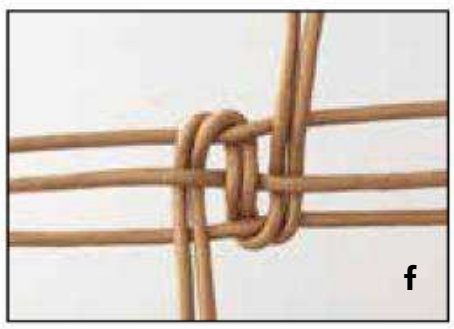
FINISH THE BRACELET

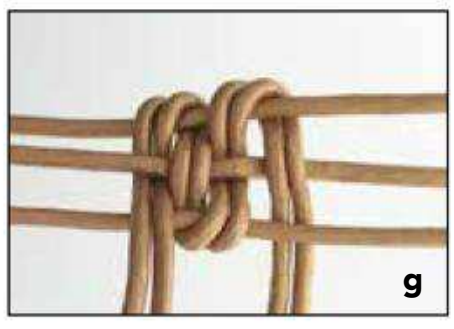
1) Apply a small amount of glue to secure the ends of the wefts to the warps and allow to dry for a few minutes. Remove the bracelet from the loom. Trim the wefts flush with the warps, and trim the warp to about 3/16 in. (5 mm) **(photo m)**.

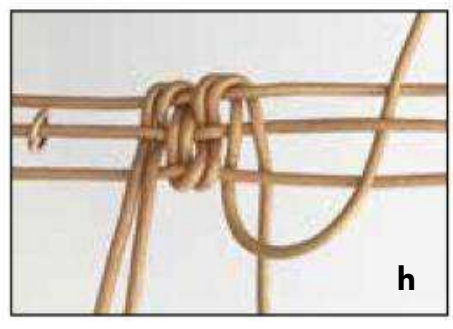
2) Apply glue into one clasp opening as well as the protruding warps at one end, and glue the ends into the clasp. Use chainnose pliers to push the weft ends into the clasp opening as well. Repeat to insert the other end of the bracelet into the other clasp opening. B&B

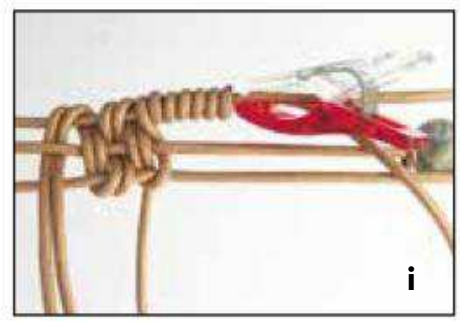
Elaine Teevens
jeteevens@yahoo.com

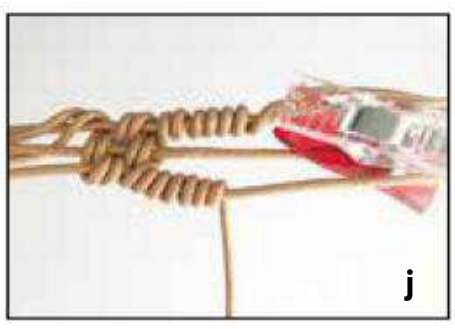












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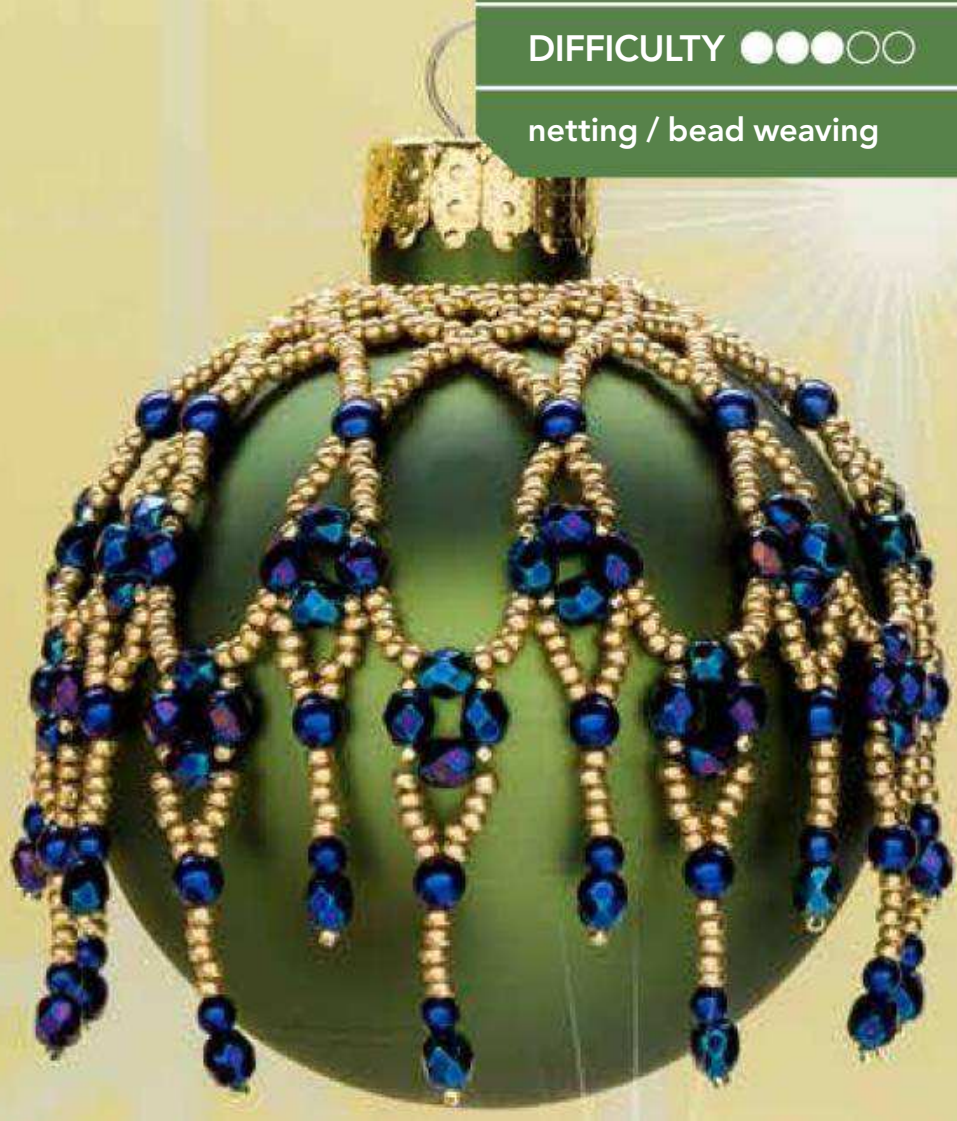

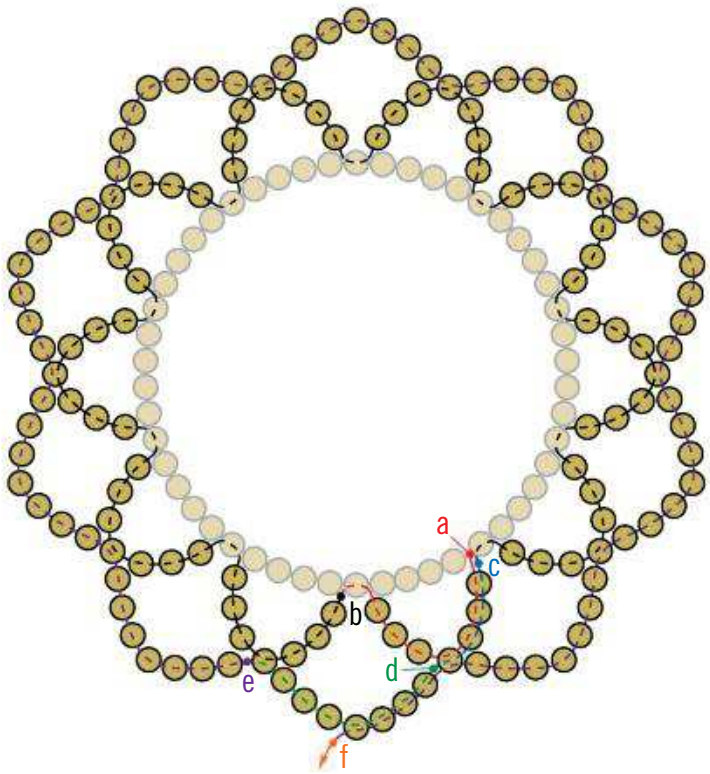

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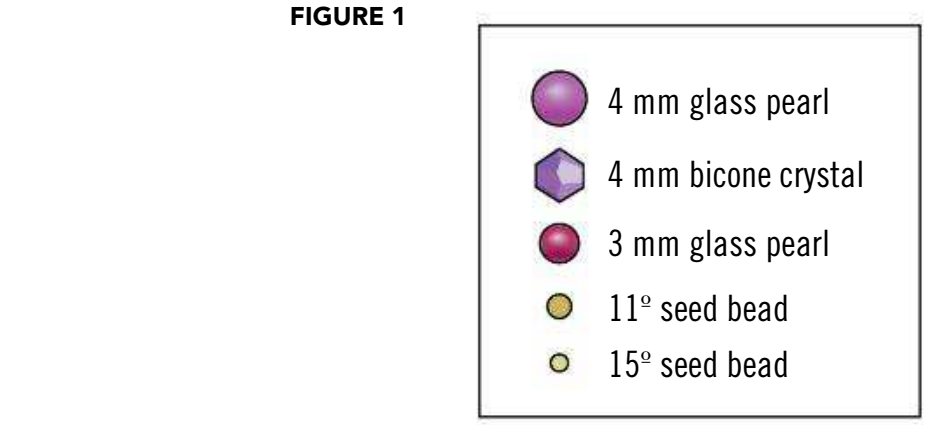

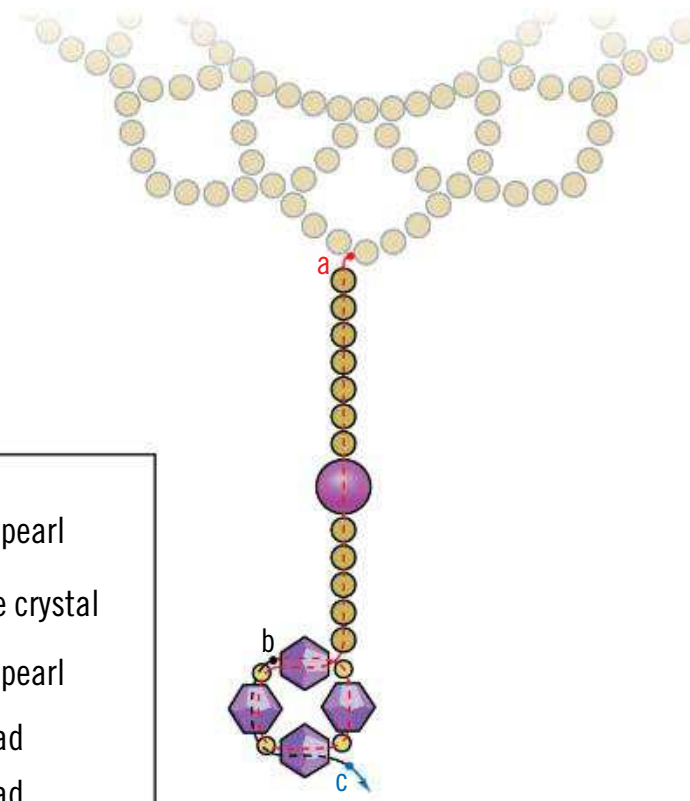

FIGURE 2

FIGURE 3

materials

gold/amethyst ornament 2½ in. (6.4 cm)

- **30** 4 mm glass pearls (pink)
- **100** 4 mm bicone crystals (Swarovski, amethyst AB)
- **20** 3 mm glass pearls (pink)
- **10 g** 11º seed beads (Miyuki 4204, Duracoat galvanized Champagne)
- **1 g** 15º seed beads (Miyuki 4204, Duracoat galvanized Champagne)
- **1** 2½ in. (6.4 cm) ornament ball
- Fireline, 6 lb. test
- beading needles, #11 or #12

Find info for the alternate colorways at **FacetJewelry.com/resourceguide**

Find basics online:

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- ending and adding thread

Deck the halls with this merry ornament cover that features window-like beaded archways made of traditional seed beads, pearls, and crystals.

CROWN

1) On a comfortable length of thread, pick up 50 11º seed beads. Leaving a 6-in. (15 cm) tail, sew through the beads again to form a ring, and continue through the next couple of beads in the ring. End and add thread as needed.

2) Pick up seven 11ºs, skip the next four 11ºs in the ring, and sew through the following 11º **(figure 1, a–b)** to form a loop. Repeat this stitch nine times to complete the round **(b–c)**, and step up through the first four 11ºs added in this round **(c–d)**.

3) Pick up seven 11ºs, skip the next six 11ºs in the previous round, and sew through the following center 11º in the next loop **(d–e)**. Repeat this stitch nine times to complete the round, and step up through the first four 11ºs added in this round **(e–f)**.

UPPER FRINGE

1) Pick up seven 11ºs, a 4 mm pearl, and five 11ºs, and then pick up a repeating pattern of a 4 mm bicone crystal and a 15º seed bead four times. Sew through the first 4 mm crystal added to form a ring **(figure 2, a–b)**. Continue through the next four beads in the ring **(b–c)**.

2) Pick up five 11ºs, a 4 mm pearl, five 11ºs, a 3 mm pearl, a 4 mm crystal, and a 15º, and sew back through the 4 mm crystal, 3 mm pearl, five 11ºs, and the 4 mm pearl just picked up **(figure 3, a–b)** to form a dangle.

3) Pick up five 11ºs, sew through the bottom 4 mm crystal in the ring, going in the same direction **(b–c)**, and continue through the next 15º, 4 mm crystal, 15º, and 4 mm crystal in the ring **(c–d)**.

4) Pick up five 11ºs, and sew back through the following 4 mm pearl **(d–e)**. Pick up seven 11ºs, and sew through the center 11º in the next loop **(e–f)**.

5) Repeat steps 1–4 nine times to complete the round, ending and adding thread as needed.

LOWER FRINGE AND JOINING

1) Sew through the beadwork as needed to exit the 4 mm crystal on the right side of the ring of crystals on an upper fringe, with the needle facing downwards **(figure 4, point a)**.

2) Pick up five 11º's, and then pick up a repeating pattern of a 4 mm crystal and a 15º four times. Sew through the first crystal picked up to form a ring **(a–b)**. Continue through the next four beads in the ring **(b–c)**.

3) Work as in steps 2–3 of "Upper fringe" to complete the lower fringe dangle **(figure 5, a–b)**.

4) Pick up five 11º's, and sew up through the 4 mm crystal on the left side of the ring of crystals on the next upper fringe **(b–c)**.

5) Sew through the next 15º, 4 mm crystal, 15º, and 4 mm crystal in the ring **(c–d)** to be in position to add the next lower fringe.

6) Repeat steps 1–5 nine times to complete the round, and end the threads. **B&B**

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FIGURE 4

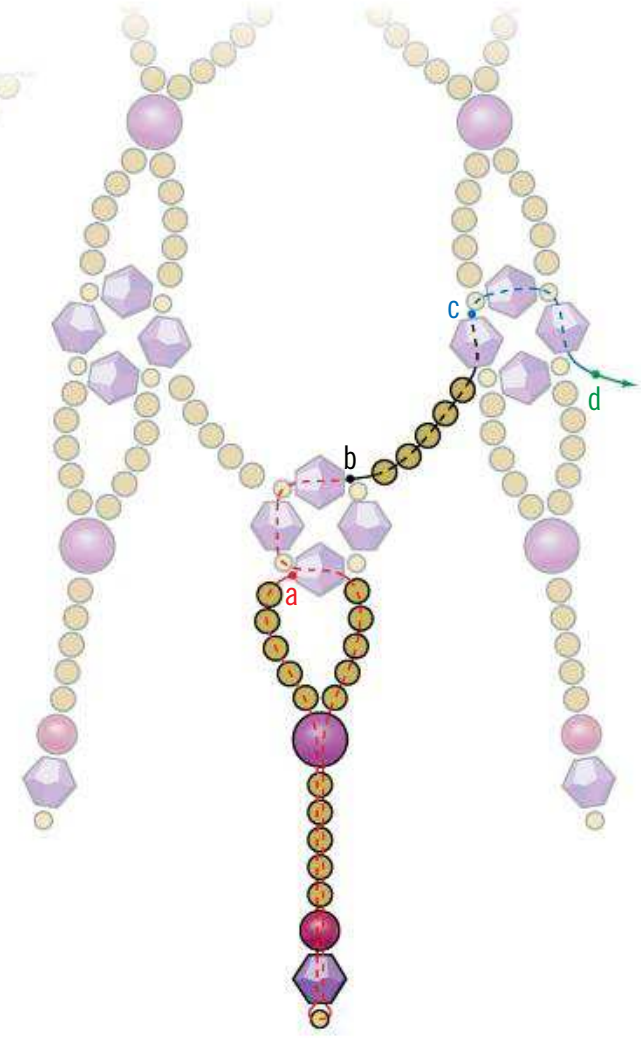
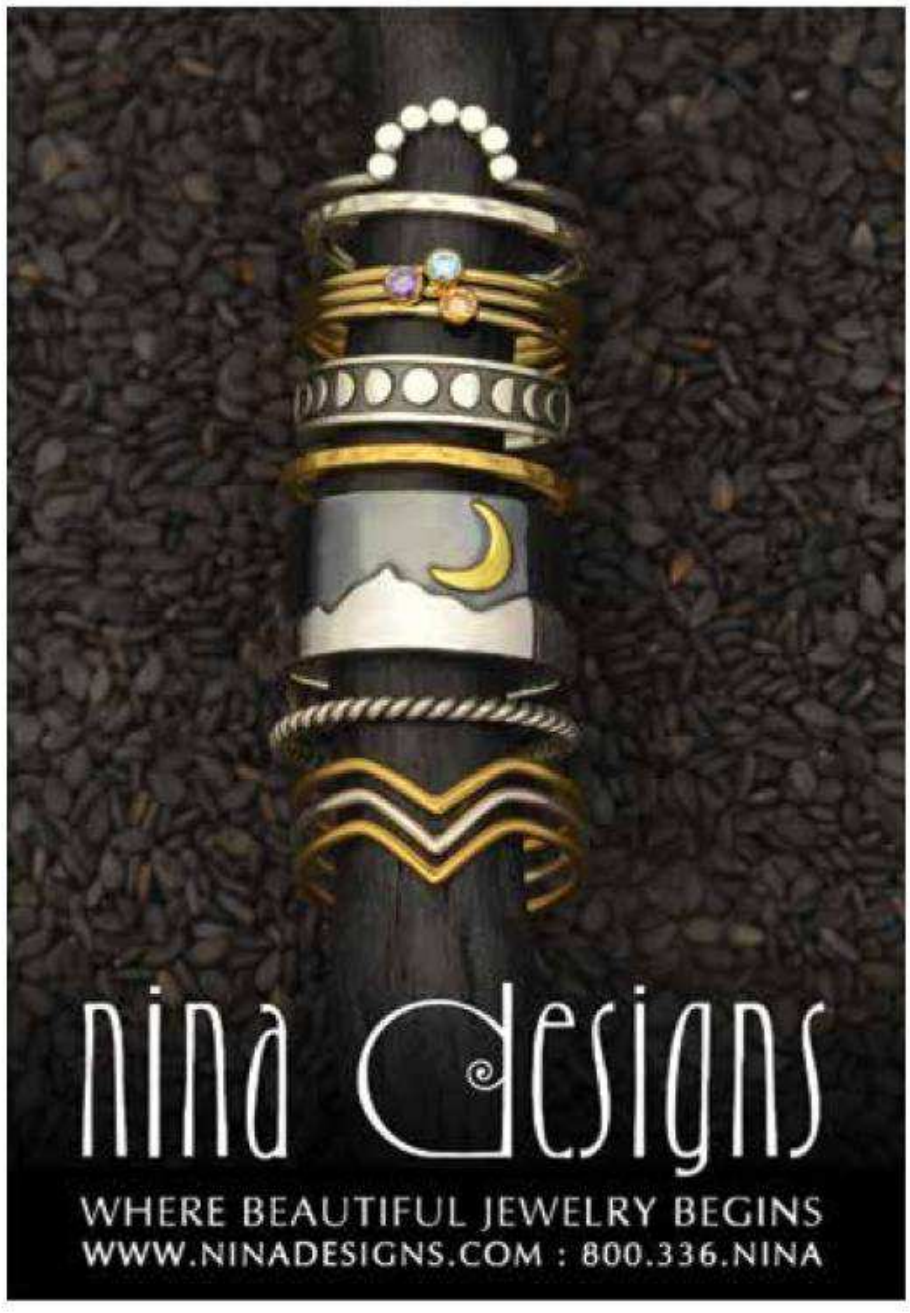


FIGURE 5



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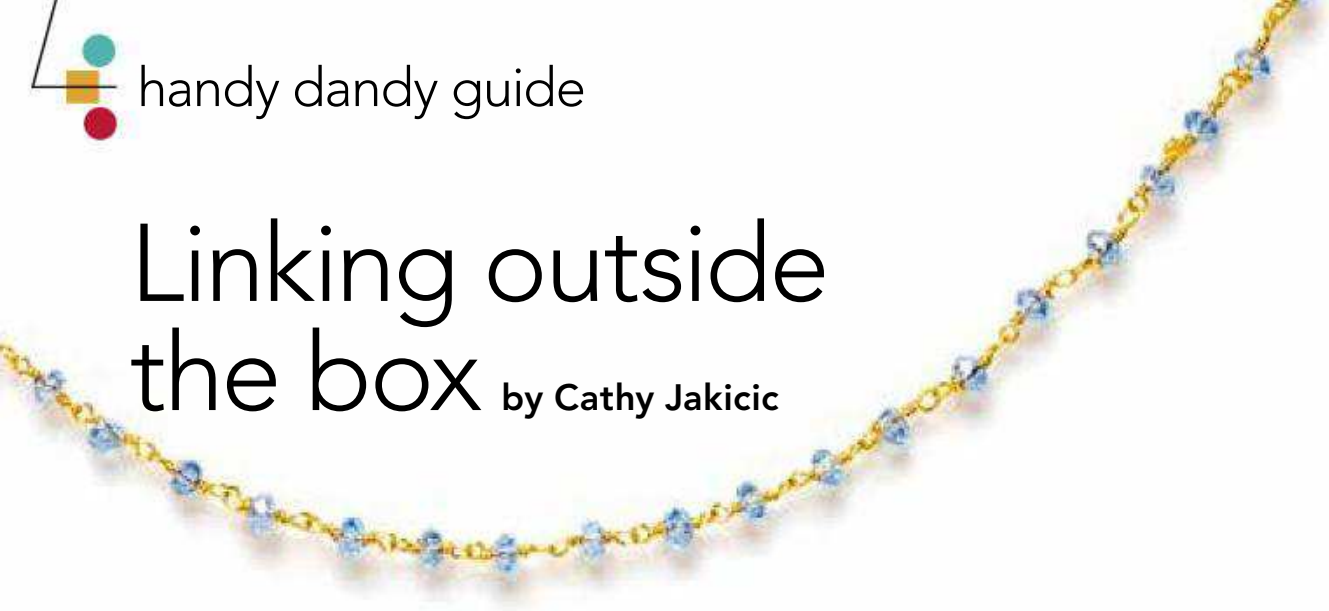
Linking outside the box

by Cathy Jakicic



Knowing your chain types and purchasing options can elevate your designs, and save your budget.

There seem to be more types of chain available each year. That's fantastic news for a jewelry maker, because chain in your design— whether you're a stitcher, stringer, or metalsmith (or all of the above) — can add something special to your jewelry.

Even without including novelty designs, there are many chain styles to choose from, and each offers a different look.

Depending on what you're buying and where you're buying it, there is also a range of different purchasing options. Chain can be priced by the inch, by the foot or as a bulk item — usually on a spool.

Plus, if you just need something on which to hang a pendant or charm and you're pressed for time, you can spend a bit more to get a finished (clasp attached) chain in any number of necklace and bracelet lengths and styles.

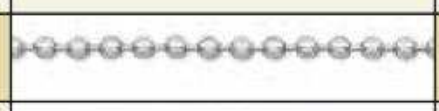
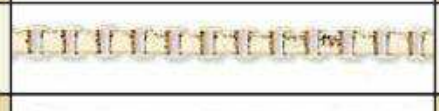
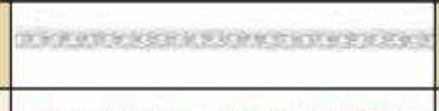
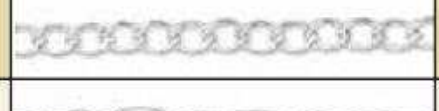
Bulk packaging in craft stores is generally limited to less-expensive base metal chain. But if you're at a bead shop, online retailer, or bead show, you can usually buy precious metal chain by the spool, too.

Not surprisingly, buying a spool will almost always be less expensive overall than buying by the foot or inch. But if you only need a few inches for a pair of earrings, your budget may appreciate a buy-as-you-need approach.

Even then, it's usually a good idea to add a bit of length to your purchase —or round up to the nearest foot — to make sure you're covered.

For instance, if you're buying soldered chain, you'll always lose a few links when you cut it to the exact lengths you need. If you buy non-soldered links — and you are careful — you can open (and close) individual links to make the segments you need without wasting anything. B&B

When using chain, collect your snippets for stash-busting projects, such as these earrings.

CHAIN		
Name/Type		**Description**
Ball chain		Round spheres fixed along a chain. They can be positioned close together or between connector bars.
Beaded (or gemstone) chain		Beads joined together with plain wire loops. They sometimes have plain links between the bead links (top, left).
Beading chain		Tiny tubular-link chain, which is thin enough to fit through average bead holes.
Box chain		Square or rectangular interlocking links with alternate links turned 180 degrees.
Cable chain		Oval or round links with each link lying at 90 degrees to the next. Another name is "link chain."
Cup chain		Pronged settings — usually holding crystals or rhinestones —linked with flat bar connectors.
Curb chain		Flat, identical links, that have been twisted so that they lie flat along a surface. To produce the identical links, a process called diamond-cutting is often used.
Figaro chain		Flattened twisted links that vary in size— usually two or three shorter links alternating with a longer link.
Link-and-bar chain		Small links that are separated by metal bar segments.
Long-and-short chain		Single long links alternate with shorter links.
Peanut chain		This is a variation of cable chain with a wavy link design. Peanut chain is also known as "crinkle chain."
Rollo chain		Round or oval interlocking links with alternating links turned 180 degrees.

Photos: Courtesy of Fire Mountain Gems

note The chain-making industry does not agree on naming conventions. For this reason, you will find suppliers selling chain with different names than those listed in this chart.

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•Bead&Button Books 16, 27, 62

•Bead&Button Show 2019 70

Beadcats 71

Beadesigner International 50

Beads by the Bay 43

Beads Gone Wild 71

Beads of the Month Clubs 37

•Beadsmith 47

Charm Factory 71

CraftOptics 71

Creative Connections 73

Cynthia Rutledge 62

Divine Bead Festival 71

Equatoria 46

•Facet Box 68

•Fire Mountain Gems 76

G-S Supplies, Inc. 50

Garan-Beadagio 37

Gem & Lapidary Wholesalers 10

ImpressArt 29

Innovative Bead Expos, The 62

JBB International Ltd. 67

•John Bead Corp 75

Kor Tools 46

Leslee Frumin 71

•Lima Beads 6-7

Manek-Manek Beads 71

Monsterslayer, Inc 50

Nina Designs 67

•Pandahall.com 30-31

Paragon Industries, Inc. 71

•Preciosa 9

Royalwood Ltd 71

Shows of Integrity 50

• Shipwreck Beads 2

• Soft Flex Company 15

•Starman, Inc. 48

•Swarovski North America Ltd. 3

T-Beads 62

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You'll lava these beads

by Cathy Jakicic

Lava beads are — if you'll forgive the expression — hot right now. They're lightweight, inexpensive, and can be dyed a variety of colors. They can also be used as aromatherapy diffusers, and are often credited with metaphysical properties.

WHERE IN THE WORLD

So, where do they come from? Lava beads are made from basalt — an igneous rock that is formed when a volcano erupts. Jeff Elvin, owner of Dakota Stones, carries a range of lava beads, but it's not always easy to point to a single place of origin.

"The material is mined in so many places around the globe that we do not list a consistent country of origin on ours. Being that it is usually newly formed rock, lava beads are the youngest of all gemstone/rock beads," Elvin says.

The temperature and the pressure under an active volcano are intense enough to melt rock — hence the lava that flows during an eruption.

The beads are made after the basalt cools down and becomes porous. The cooled basalt can be carved into beads — usually rounds, ovals, slices, roundels, and teardrops — or pendants of any shape.

Beads that are left their natural color — usually black, grey, or brown — are often treated with wax to smooth their rough texture to make them easier to wear against the skin. The dyed strands, on the other hand, are not usually waxed.

POROUS POWER

Lava beads are thought to have grounding properties, and are sometimes credited with balancing emotions while attracting tranquility and strength. They are also believed to discourage eruptions of temper and encourage logic.

Lava rock is also thought to help support fertility. Of course, only genuine lava beads are endowed with these properties. There are fake lava beads out there; the easiest way to tell the difference is by weight. The faux lava is heavier than the real thing.

To use lava beads as aromatherapy diffusers, put a drop of an essential oil on a bead. Let the oil absorb for a few minutes before wearing the jewelry to avoid stains if the jewelry will be touching your clothes.

Whether you like the tumultuous origin of these volcanic beads or the appealing attributes, lava beads offer unique options to beaders. B&B

Discover why these molten rocks are bursting onto the beading scene.

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